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NEW YORK, WEDNESDAY, OCTOBER 22, 1913.

WHOLE NO. 1752

#### SAINT-SAËNS SCORES TRIUMPHS IN BERLIN.

Aged Composer Gives Remarkable Exhibition of Versatility—Many Young Artists Heard— Xaver Scharwenka's Blind Pupil—Comic Opera on a Homerian Subject-Scattered News Notes.

Jenaer St., 21, Berlin, W., October 4, 1913.

The appearance of Camille Saint-Saëns was the most notable musical event of the week. It must reckoned as of the greatest achievements of this extraordinary man's long and active life, for Saint-Saens is seventy-eight To step out in front of a representative Berlin audience and play as he did at the Philharmonie on Sun-

day morning deserves to recorded as one of the most remarkable things in the entire field of reproduced musical endeavor. It was legitimate, masterful piano playing that the distinguished Frenchman diapensed, and there was no call whatever to make any allow ances because of his age. fluency, transparent clearness and evenness of his passages his passages might well arouse the envy of many a younger colleague, while touch was elastic, his tone full, round and of a beautiful quality. Moreover, the ease and nonchalance with which he played baffles description. The appearance of a virtuoso on the concert stage at the seevnty-eight is of itself a most occurrence; then shall we say of his play-ing? There have been other innces of elebrated musicina of advanced age playing in pub lic; Joachim made frequent pub-lic appearances at the age of seventy-six, but he "scratched" and played all out of tune, so that the impression of his solo work, as a whole, during the last years of his life years of his life was piti-Not so with Saint-Saëns. ful. He can still hold his own as a

virtuoso with most of his celebrated colleagues, who, as far as age is concerned, might be his grandchildren.

Saint-Saens exhibited on Sunday an astonishing amount of vitality in other respects, too. When Claire Dux sang two vocal numbers—an aria from the opera "Henry VIII" and the chanson "La Cloche"-Saint-Saëns sat down at the piano and played the accompaniment with exquisite finis finement, following the singer with the greatest fidel-He played both accompaniments and also his piano solos from memory. These solo numbers, by the way, which he played with orchestra accompaniment, were his "Africa" and his "Wedding Cake" valse caprice, neither of them possessed of much musical value. Furthermore, this marvelous old Frenchman astonished us by conducting his A minor symphony and his "Danse Macabre." The other numbers of the program, which was made up entirely of his own compositions, the occasion being a special Saint-Saëns celebration, were his overture "The Barbarians," which was conducted by Oscar Friede and the B minor violin concerto, performed by Marteau. The violinist was not in very good form; he played with more or less technical uncertainty and with a coarse tone, particularly on the G string, but that in no way detracted from the joyment of the occasion as a whole. People came out to see and hear the famous composer and pianist, and the interest was centered in his own personal doings. A more representative program might have been chosen. On the evening of the same day "Samson and Dalilah" was given for the one hundredth time at the Royal Opera, but SaintSaëns did not conduct, nor even attend, because he was incensed at the numerous cuts that had been made. He telegraphed the Emperor his reasons for not conducting the

Saint-Saens is about the only composer either of the ast or present who has written masterpieces in the form of concertos for piano, violin and cello. If he had done nothing else in the way of composition he would nevertheless have immortalized himself. On October 14 Saint-Saëns will conduct "Samson and Dalilah" at the Royal Opera without cuts, by command of the Kaiser.

The reappearance of Jascha Heifetz, which occurred in the hall of the Royal High School on Tuesday evening. was another event that has set all musical Berlin agog. Physically the boy, who is now twelve years old, has not grown to any noticeable extent since he last played here. but artistically he has matured in these few m

BANQUET GIVEN FOR PUCCINI AT HAMBURG, AFTER THE PREMIERE THERE OF HIS "GIRL OF THE GOLDEN WEST."

eated in the center with Ottilie Metager at his left and Luci coner's left is Weingartner and at his right Heiarich Hensel, nn and standing at the extreme left in the picture is the chief

astonishing degree. This child stands in the very fron rank of great violinists. There were several celebrated violinists in the audience and they were the men who were most astonished. The child's technical command of the violin and bow in all forms of playing is supreme and ab olutely perfect. I did not hear one false note throughout the evening, and I listened to his entire program. His tone wonderful purity and nobility and his musical instincts are sheer uncanny. It is an interesting psychological process to listen to this boy's interpretations. His program on Tuesday consisted of the Glazounow and Paganini concertos, Beethoven's G major romance, the well known Mozart menuet, arranged by Willy Burmester, and the Wieniawski A major polonaise. Of course he was called upon to contribute several encores. The audience, though a good sized one, was not what such a manifesta-tion of precocious genius should have called out. Perhaps the second concert, which occurs next Tuesday, will be better attended. His program will contain, among other things, the Ernst F sharp minor concerto and Paganini's "Moto Perpetuo."

. . . Franz Egenieff gave a song recital at the Singakademie on Monday that was attended by a large and distinguished audience. The eminent baritone was in excellent voice and his singing afforded his listeners keen pleasure. His program comprised two cycles of songs—"An die ferne Geliebte," by Beethoven, and "Tiefe Schatten," by Ernst Boehe—then followed groups of lieder by Wagner, Debussy, Egenieff has his ve

fect control and he handles it with supreme ease. He has at his command an abundance of tone, which is produced without apparent effort and yet with great effect, while at the same time his mezzo voce is of a soft, beautiful, mellow nality that touches the heart. Egenieff possesses a refined musical nature and his experience as a singer has been broad, as he has met with great success on the operatic stage, in oratorio, and on the concert platform. Such ample experience naturally has made his equipment as a song interpreter the more complete. The audience received him on Monday with great enthusiasm.

...

ong the debutants of the week two violinists deserve special mention. The one is a Russian boy of fourteen, whose very name seems to predestine him for the instrunent; it is Mischa Violin. He is a pupil of the Stern Conservatory, where he has pursued his studies for the past four years under Alexander Friedemann. He appeared at Beethoven Hall with the Philharmonic Orchestra, playing

the Spohr D minor and Tschaikowsky concertos and the Lalo "Spanish" symphony. The boy made a splendid impression has a remarkably facile and solid technic, he draws a warm, sympathetic tone, he has an abundance of temperament; his talent is of such an order that one may reasonably expect brilliant future for him. F His performance of Lalo's exacting work was very nearly perfect The other new violinist was an American, Marie Caslova, who soon be heard in New She played at the Singwill soon York. akademie on Wednesday with the Blüthner Orchestea, which conducted by Willy Olsen. of Dresden. Her program was made up of three concertos-th: Mozart A major, the Dvorák and the Mendelssohn, Mi's Mi s Caslova is a very talented vioinist and her attainments are already of an order to co respect. Her tone is delightful in its sweetness and purity and, thanks to her manner of manipulating the bow, it harsh or scratchy. Her style of playing is distinctly feminine, being smooth and graceful. She has very supple fingers also. Her technic is facile, reliable

and clear and her intonation was excellent. It is chiefly with her sweet, liquid tone and her cleancut passage work that Miss Caslova arrests the attention. Her violinistic gifts are of a superior order. With more experience on the concert stage she will also undoubtedly acquire greater interpretative powers. She met with a very cordial reception.

. . .

Xaver Scharwenka conducted the Philharmonic Orchestra on Saturday vening for his gifted pupil, Hugo Kander, who was heard it the Tschaikowsky and the Brahms B flat major concertos. Kander is totally blind, and considering this fact his performances were remarkable. He has as His technic is reliable and he revealed himself a good musician and a commendable interpreter. In these days of great piano virtuosity it indeed requires courage on the part of a blind artist to enter the arena. Kander was also down on the program for an overture and for a number of lieder, which were sung by the tenor Leo Gollanin to the accompaniment of Coenraad von Bos. Gollanin to the acco Both as composer and pianist Kander scored a pronounced

Several other pianists were heard during the week, ong them two young Americans, one of these, John J. Blackmore, a pupil of Schnabel, made his debut in a re cital at Bechstein Hall. His performance of Beethoven's E flat sonata, op. 31, was very creditable, as I am informed. He is technically well grounded and possesses musical instincts and feeling. He also gave a very satisfactory account of a group by Chopin. Michael von Zadora, the other American, who was also heard in a recital, is already well known here. One of Busoni's most gifted and suc-cessful disciples, Zadora is a brilliant performer, his Liszt playing in particular being of the highest type. His technical equipment is quite remarkable and he plays the most difficult passages with fire and passion, producing an electrifying effect. Liszt suits his individuality better than Chopin, who also figures largely on his program. His audience applauded him most heartily.

#### . . .

Another American who was also heard with emphatic success was Sascha Culbertson, favorably known Here



AN INTERESTING OLD PICTURE REPRESENTING A BUST OF VERDI AND THE YOUTHFUL ADELINA PATTI AS JOAN OF ARC.

from former appearances. Young Culbertson possesses a high degree of virtuosity and excels in technical complexi-ties. This time, however, he chose to be heard in a program of sonatas only, by Brahms, Reger, Mozart and Bethoven. Reger's sonata in B flat major for violin alone the youthful artist had ample opportunity to display his brilliant technic, and at the same time, too, a sweet, warm tone. He played the "Kreutzer" sonata from memory, making an immense hit with it. Culbertson, who is by nature richly endowed, seems to have acquired more depth of feeling and breadth of interpretation, so my assistant informs me. The public received him with great warmth. His partner, Otto Nickel, supported him at the piano in a satisfactory manner without, however, revealing much individuality. . . .

A new trio, called the Austrian Trio, introduced itself at Harmonium Hall. The members are: Maximil'an Ronis, violin; Armin Liebermann, cello; Paul Schramm, Vincent d'Indy's trio in B flat major was given in a finished and satisfying rendition. The three youthful artists are all technically and musically thoroughly equipped, and their ensemble was praiseworthy. Their

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PIANIST AND TEACHER

LESCHETIZKY

program further contained a trio in D minor by Arensky d a number of lieder, sung by Elsa Laube. Trio was also heard with fair success at the Singakademie. This organization is called "Triovereinignung" and the members are Bronislaw von Pozniak, Hans Bassermann, Heinz Beyer. Their program comprised works by Brahms, Rameau and Schubert. Both of these new organizations are of a superior artistic order, and yet it is quite hopeless of either ever to expect to draw paying audiences in Berlin. We have far too many chamber music concerts as it is, and the public is more than surfeited.

The popular Sunday night concerts of the Blüthner Orchestra, under the direction of Bruno Meyersberg, were resumed on Sunday evening. The program was an interesting one and included Schubert's "Unfinished" symphony and Liszt's symphonic poem, "Hunnenschlacht," and a novelty by Oscar Nedbal, entitled "Scherzo Caprice." is a charming, piquant waltz. The soloist of the evening



OTTILIE METZGER,

great Cerman contralto, whose short American tour during the months of February and March under the management of M. H. Hanson will be one of the most interesting features of the present season.

was Paul Schram, who gave an excellent reading of the Beethoven E flat concerto. . .

Leopold Schmidt, the critic of the Tageblatt, has writ-ten an operetta, entitled "Die Heimkehr des Odysseus," which was given its first performance at the Nollendorf Platz Theater on the 1st of this month. Schmidt has utilized in his score melodies by Offenbach, most of them being themes that are little known. He has arranged them very tastefully and cleverly, giving them an interesting and effective modern (but not too modern) setting in the orchestra. The merry tunes and the still merrier libretto-the subject is handled in the form of a parody—greatly

pleased the audience. This score reveals Dr. Schmidt as a musician of feeling and exhaustive knowledge. The perrmance was admirable, the principal roles being in hands of those popular operetta stars, Pallenburg and Massary. The premiere was an unqualified success and the work promises to have quite a run here.

In the tiny town of Usingen, not far from Wiesbaden, a amall museum has been opened containing mementoes of August Wilhelmj, who was born here. Among the souvenirs are a number of interesting unpublished letters that were written to Wilhelmj by Richard Wagner. Wilhelmj was concertmaster at the first Bayreuth festival of 1876 and the remained to the last one of the composer's most. and he remained to the last one of the composer's most

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Puccini will personally superintend the first performance of his "Manon Lescaut" at the Charlottenburg Opera. The

PIANIST AND TEACHER Most miciples.

Royal Opera has thus far shown no interest in this work, although his other operas had long since become repertoire numbers of that stage.

Wilhelm Bachaus has added to his repertoire Otto Neitzel's piano concerto, and he will play it this month in Dresden, Sondershausen and a number of other cities. Bachaus considers it one of the most interesting and difficult of modern piano concertos.

Fritz Masbach has been engaged by Professor Hollaender as one of the principal piano teachers of the Stern Conser-

Max Fiedler will give three concerts with the assistance of the Philharmonic Orchestra here this season. gram of the first one of October 25 will consist of Rachmaninoff's symphony E minor, the "Oberon" overture, the Brahms-Haydn variations and four lieder with orchestra accompaniment by Fiedler himself. These will be sung by Hermine d'Albert.

Jascha Heifetz, the twelve-year-old violin prodigy, has been engaged as soloist for a Gewandhaus concert in Leipsic under Nikisch. Heifetz played at one of the Berlin Philharmonic concerts under Nikisch last winter, scoring with the Tschaikowsky concerto an immense success.

Carlotta Cortes, a talented and accomplished flutist from Leipsic, sails for New York this week. She will be heard in public in the Eastern States. She is a most artistic and finished performer on her instrument, and is sure to find recognition in America.

Louis Persinger has settled for the winter in Berlin and taken a position here as concertmaster of the Blüthner



GEORGE HAMLIN, THE AMERICAN TENOR (RIGHT) AND FROF. SIEGFRIED OCHS, CONDUCTOR OF THE BERLIN PHILHARMONIC CHORUS.

Orchestra. He will be frequently heard in solo work at the "pops," alternating with Nicholas Lamhinon. He will also do some teaching.

The former second concertmaster of the Blüthner Orchestra, Rudolf Bauer Keller, now is in New York acting in the same capacity with the New York Symphony Or-

Mrs. Max Leckner, of Indianapolis, has been in Berlin for a short time, after having spent the summer traveling in Europe with a number of her pupils. The party sailed last Tuesday from Bremen. Mrs. Leckner is a very successful vocal teacher in Indianapolis, giving him forty to fifty lessons a week. Helen Warrum, one of her pupils, was engaged last year by Dippel for the Chicago Grand Opera Company, and she has given such satisfaction that she has been retained by the new manager

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#### KANSAS CITY SYMPHONY SEASON TO OPEN WITH WAGNER PROGRAM.

ok for Orchestral Series-Mozart Club Par Fourth Year Book-Atheneum Music De-partment Enters upon Year's Work.

Kansas City, Mo., October 13, 1913. It was a very happy thought on the part of Carl Busch, conductor of the Kansas City Orchestra, to make the first program of the season Wagnerian, in recognition of the hundredth anniversary of the great master's birth. program has materially aided in the placing of tickets for entire series. Putnam Griswold, basso of the Metro politan Opera Company, who will be the soloist, is anticipated with great interest. He has friends and relatives here who have watched all his steps of advancement with keen eagerness.

The fourth year book of the Mozart Club of the West side, is being distributed among its members. The entire year's study will be given to the music of Russia. This seems to be one of the most earnest, peaceful and industri-ous clubs of the city. The members are not alone satisfied to study, but take up their work with the best teachers in the city, in order that they may individually contribute to the highest standards. The officers for the year are: Mrs. J. W. Logan, president; Mrs. J. E. Caton, vice president; Mrs. Burrell Garner, secretary; Martha Moody, secretary; Mrs. Burrell Garner, Leeta Leinbach, reporter.

The music department of the Athenacum opened the year's work of study on Wednesday afternoon, October 8, at 3 o'clock, in Grace Presbyterian Church, with the following program: "Three Comrades," "Helle Nacht" (Hans Hermann), "Der Erlkönig" (Schubert), David Grosch; "Etude de Concert" (Chaminade), "Grand Valse de Salon" (Rudolf King), Rudolf King; "The Horn" (Flegier), "My Luve is Like the Red, Red Rose" (MacDermid), "Young Richard" (Old English), David Grosch.

The season's concerts will begin Friday afternoon, October 17, at the Shubert Theater, with the concert by Geraldine Farrar, under the management of Myrtle Irene Mitchell. Miss Farrar will be assisted by the well known cellist Alwin Schroeder, and Arthur Rosenstein, accompanist. Few have heard Miss Farrar in concert, and so anticipate her appearance with unusual interest.

It is announced that the Shriners who effected a record house in Convention Hall last year for Felice Lynne, fresh from her London triumphs to this her home town, have engaged Melba and Kubelik for this year's concert in the big hal! The appearance of these great artists Saturday evening, November 22, is looked forward to as one of the crowning musical and social events of the season

GEN. VE LICHTEN WALTER.

#### David Bispham in Vaudeville.

That David Bispham is making a big hit in his recent in-novation—singing in vaudeville—is evident from the edi-torial below, which appeared in the Cincinnati Times Star of October 7, 1913:

THE POPULARIZATION OF DAVID BISPHAM.

THE POPULARIZATION OF DAVID BISPHAM.

When Mme. Schumann-Heink easayed comic opera a few years ago, she regarded the departure as a "lark" or vacation from the heavier demands of classical music. Doubtless David Bispham, who is at B. F. Keith's Theater this week, regards in the same manner his appearance in vaudeville. There is apparently no diminution in the great baritone's art. He still sings selections from grand opera with the almost superlative virtuosity of the experienced vocalist and with the instinct of the born actor. And with Mr. Bispham the more popular airs are interpreted as with a new life and in golden tones.

Vaudeville has claimed distinguished artista. Within the past few seasons Bertha Kalisch and Ethel Barrymore have wandered from the exactions of the legitimate into the paths of vaudeville dalliance. But Mr. Bispham's advent means something more. In the first place he is reaching a class of people to whom his art was a matter of hearsay, and, in view of Mr. Bispham's temperament, he must regard such acquaintance as a mutual pleasure. Furthermore, his art becomes more accessible to those who have admired him, but have failed because of financial considerations to indulge their appreciation in any proportion to their desire.

nim, but have tailed because of manical considerations to induspe heir appreciation in any proportion to their desire. Vaudeville has long been exceristed for its sins. But it seems also to have something to do with the general upifit. There is a positive debt of gratitude from both the action and his hearers to raudeville managers for this delightful "popularization" of David also to have

During the next four weeks Mr. Bispham will appear in Providence, Boston, Buffalo, and Toronto. After that he begins rehearsals for the opera, "The Jolly Peasant." (Advertisement.)

#### New Opera by Hugo.

John Adam Hugo has just completed a new one act opera entitled "The Curse of the Gods," with book by Mme. Bell-Ranske. The scene is laid in India. Mr. Hugo is also completing a quartet for piano, violin, cello and horn. So popular have his compositions become, that a program of them will be given at the Hotel Plaza, New

York, on the afternoon of November 6. Among those assisting Mr. Hugo will be Bell-Ranske, soprano; Roland Meyer, violin, and Jacques Renard, cello. By special rest the trio for piano, violin and cello will be performed. Mr. Hugo has been appointed head of the piano depart-ment at the New York School of Music and Arts, and will also teach privately at his studio in the Metropolitan Opera House building, on Wednesdays and Saturdays.

#### STRAY NOTES FROM MUNICH.

Munich, October 11, 1913. Mrs. H. A. Beach has just returned to her Munich home after a pleasure trip to Dresden, Prague and Vienna, in the latter of which cities she attended two performances at the Royal Opera, "Tannhäuser" and "Figaro's which she describes as quite the best all-round



MRS. H. H. A. BEACH AT FOOT OF KJENDAL GLACIER,

in Europe. Mrs. Beach will go to Berlin early in November to begin her concert work for the season. The accompanying snapshot shows her during her last summer's trip to Norway, in a pony cart at the foot of the Kiendal

Edwin Hughes, the teacher and pianist, is already at his Munich studio. Besides American pupils, he has some from England and Germany. Among the Americans is a Catholic priest, who is returning home later to take the post of head of the musical department at the Catholic University in Dubuque, Iowa. Mr. Hughes' first appearance of the season will be in recital at the Bayerischer Hof on October 19, when he will play a program made up of the Appassionata, the Schumann symphonic studies, Chopin's B flat minor sonata, pieces of Debussy and Lesche-tizky and his own concert paraphrase of the Strauss "Wiener Blut" waltz. Later in the season he will appear with orchestra in Leipsic and Munich.

#### eontine de Ahna Back from Europe.

Leontine de Ahna, the well known contralto and vocal teacher, arrived on the steamer, "President Lincoln," last week, after an enjoyable vacation spent in London, Berlin



LEONTINE DE AUNA

She has re-opened her studio at the Hotel Endicott, Eighty-first street and Columbus avenue, New York, and is busy arranging her season of concert singing

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BONCI'S AUTOMOBILE, "FIAT."

#### Florence Hinkle Delights Worcester.

Some appended appreciations of Florence Hinkle's work at the Worcester (Mass.) Festival recently held, show the increasing popularity of this New York soprano:

Miss Hinkle has one of the most beautiful voices heard in

cert or in opera.

Her tones last night, even in the intensive ensembles of a le chorus and orchestra, retained their edgeless mellowness and purity. Her musicianship ranks with the tonal beauty of her voice, and her contribution to the evening's pleasure was a generous one.—Worcester Daily Telegram, Thursday, October 2, 1913.

Miss Hinkle brought to her work a voice of great beauty which is as powerful and brilliant; she sang high B's and C's that rang kultingly over the chorus and the orchestra.

She sang, too, some of the most lovely pianissimo high tones naginable and did it all with an ease and simplicity that delighted veryone. Her interpretations throughout were intelligent and dig-lifed.—Worcester Evening Gazette, Thursday, October 2, 1913.

Florence Hinkle won new laurels last night. Mias Hinkle's voice as developed rapidly since her last appearance in Worcester in 911. She has a beautiful soprano voice that would be hard to qual.—Worcester Evening Post, Thursday, October 2, 1913.

(Advertisement.)

#### A Verdi and Wagner Bout.

[From the Boston Post.]
And finally with "Otello" and "Falstaff," what shall be said? Here is the culmination of Verdi. His heaven sent meeting with Boito, and the masterly librettos supplied him by that artist, need not be rehearsed here. The world has an an indestructible treasure in the results of that meeting, whereby Verdi wrote two music dramas that have not been equaled as yet in the history of the art.

For a drama takes place on the stage. The characters express themselves by speech, in the spoken drama, and song, in the case of the drama heard through music. When he had reached "Otello," Verdi's style had undergone its final evolution. Song and speech are now one. There are no passages in any opera of Wagner's which for truthful and emotional expression in recitative parallel such scenes in "Otello" as those in the second act, when Iago fi.:t puts the poison in the mind of the Moor, or the reverie of Otello and the passages between Otello and Desdemona, Iago and Cassio, in the third act. This is an unbelievable union of music and literature. And then the character drawing, the consummate skill, thanks to librettist equally with the composer, with which each contrasted character is introduced in the first act, and limned by Verdi's consummate art. Finally, the concluding acts, the first two, the dramatic exposition; the second two, the culminating action of the dramatic forces; the Greek-like majesty of the chorus at the end of Act III, commencing upon th situation, as Otello throws Desdemona to the ground, and in the orchestra, by means of two chords, repeated four times in sequence, the composer awes the hearer with a complete realization of all that is to come. This, indeed, is music drama, and it seems the greatest that the world has seen.

#### Pizzarello Resumes Teaching.

Joseph Pizzarello, the New York vocal teacher and coach, has just returned from a four months' vacation spent in Naples, Rome, Florence, Nice and Paris. list of old and new pupils were waiting Mr. Pizzarello's return, so he has already started his season "busier than ever before."

In Santiago de Chili, Florencio Constantino opened his season at the Municipale, with "Tosca."



BONCI AND HIS FAMILY.

#### Signor Bonci at Home.

That some of our noted singers fill positions in life other than "being great artists" is a fact often lost sight The above picture of in the glare of their great fame. of Alessandro Bonci, Madame Bonci and their children discloses the renowned tenor in the modest role of "paterfamilias" and very much in the background.

The beautifully decorated automobile "Fiat," shown in

an accompanying picture, also belongs to Signor Bonci. It is likewise a "winner," having taken the silver cup as prize for the best decorated auto at the competition parade in Bologna, Italy.

Another picture shows Signor Bonci and a group of friends at Montecatini, Italy,

# Frederick Preston



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#### Florence Austin's New York Program

Florence Austin has arranged the following program for her violin recital at Aeolian Hall, New York, on Tuesday afternoon, October 28:

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A successful performance of L'Amore des Tre Res," by Mantemezzi, was given recently at the Theatre Comunale, in Cesena, before an audience which included Toscanini, Ricordi, and Gatti-Casazza.



BONCI AND FRIENDS AT MONTECATINI.

#### Quinlan Grand Opera Dates

Following is the complete program of the Quinlan Grand Opera season in Melbourne, Australia, from September 12 to October 9, 1913, as announced by J. C. Williamson, Ltd.: Friday, April 12, "Rheingold"; Saturday, September 13, 'Manon Lescaut"; Monday, September 15, "Valkyrie"; Tuesday, September 16, "Rigoletto"; Wednesday (matinee), September 17, "Tales of Hoffman"; Wednesday (evening), September 17, "Lohengrin"; Thursday, September 18, "Barber of Seville"; Friday, September 19, "Siegfried"; Saturday, September 20, "Carmen"; Monday, September 22, "Twilight of the Gods"; Tuesday, September 23, "Faust"; Wednesday (matinee), September 24, "Madama Butterfly"; Wednesday (evening), September 24, "Samson and Delilah"; Thursday, September 25, "Tales of Hoffman"; Friday, September 26, "Aida"; Saturday, September 27, "Tannhäuser"; Monday, September 29, "Mastersinger"; Tuesday, September 30, "Carmen"; Wednesday (matinc), October 1, "Rigoletto"; Wednesday (matinc), October 1, "Gidne Wednesday (matinc), October 2, "Gid the Golde Wed". Thursday (evening), October 1, "Girl of the Golden West"; Thursday, October 2, "Tales of Hoffman"; Friday, October 3, "Traviata"; Saturday, October 4, "Trovatore"; Monday, October 6, "Tristan and Isolde"; Tuesday, October 7, "Boheme"; Wednesday, October 8, "Flying Dutchman"; Thursday, October 9, gala performance in which all the principals will appear.

#### A Clever Impersonator.

A reader and impersonator whose work will undoubterly interest college women this season is May Haughwout. After her graduation at Dickinson Seminary, where she was valedictorian of her class, Miss Haughwout en tered upon a career as an entertainer, and has impersonated any famous women and children.

A few years ago she dramatized many stories and poems. among them Tennyson's "Princess," and a novel by Onsta Watanna. The former has been played at Vassar, Welles-ley and other well known girls' colleges. She is also a writer of many humorous monologues which she uses in her repertoire.

During her travels in foreign lands Miss Haughwout has made a study of child life, which she impersonates with rare skill and understanding. On the concert stageshe has had marked success. In many of her imperson itions Miss Haughwout plays her own piano accompaniments. Some of May Haughwout's press notices follow:

Just a word as to the recitations of Miss Haughwout. Her conception of character is perfect; her voice is flexible and under perfect control; her movements present a picture of graceful ease and elegance.—Valley Virginian.

Miss Haughwout's voke, enunciation and manner reveal the polished and artistic reader. She has not only intellectual and psychological insight, but unusual histrionic ability.—Sunday Herald.

Her recitations were rendered pleasing by her case and complete freedom from affectation.—Defuniak Herald.

Her impersonations are of an unusually high order,-Baltimore Methodist. (Advertisement.)

#### ne Griffiths Roopens Pittsburgh Stu

Anne Griffiths, teacher of singing, has opened her studios at 5535 Ellsworth avenue, Pittsburgh, Pa. Miss Griffiths is well known throughout the Middle West as an instructor of singing and each year is called upon to devote a few weeks to teaching in her former home city, Cincinnati.

Sammarco, as Rigoletto, took Deauville by storm

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#### SUNDAY AFTERNOON CONCERTS PLANNED FOR DES MOINES.

Moderate Prices of Admission to Be Charged—Fortnightly Club Discusses "Modern Composers"—Drake Uni-versity Events—Operetta to Be Performed.

Des Moines is to have a series of Sunday afternoor concerts, the object of which is to cultivate a taste for the best in music. The price of admission will be very small in order to attract persons who would otherwise seek forms of cheap and inferior amusements. Mrs. F. D. Harsh has had a prominent part in bringing about these concerts and has named the following program committee: Dean Holmes Cowper, Dean Frank Neagle, Henri Ruifrok, Lawton, George Ashley Brewster and Rev. Evert Dean Martin.

The Hiland Park College of Music will present George Brewster in a song recital Thursday, October 16, at Hiland Park College. Mr. Brewster is to be head voice teacher in the college and Dean Neagle wishes all lovers of music to hear this singer, who will be a fine addition to Des Moines musical circles.

. . .

Mme. North, lyric soprano, delighted the pupils of St. Joseph's Academy with a song recital which was a pro-nounced success. George Frederick Ogden was the accompanist and added greatly to the evening's pleasure. ...

"Modern Composers" was the subject of the openin program of the Fortnightly Musical Club, given at the of Mrs. Eli Grimes. Each member giving a number was obliged to tell something of the composer she was il-

Dean Holmes Cowper is pleased to be able to announce definitely the sixth attraction in the Drake University mu-sic course. He is most happy to have secured the celebrated baritone, Charles W. Clark, who has spent the past ten years in Paris. Mr. Clark comes in April. The oppors tunity offered in this attraction will be appreciated by all musicians.

Many Des Moines musicians are contributing of their time and talent to the production of the operetta, "The Lost Princess Bo-Peep," which is to be given October 23. Lost Princess Bo-Peep," which is to be given October 23, 24 and 25 for the benefit of the Women's and Children's Hos-pital. The operetta is under the direction of Mrs. Hortense R. Reynolds, who is giving her services without re-muneration. Mrs. Jessie L. Gaynor wrote the tuneful music for the "Lost Princess Bo-Peep. The cast follows: Frances Bruner, Litta Ladd, Dean Holmes Cowper, George Ashley Brewster, Iva Gilbertson-Scripps, Helen Cutler Dickey, Louis Gerhardt, Conrad Neagle, Ethel Veatch, Ray Harmon, Mrs. Jessie L. Gaynor, Hortense Porter, Dorothy Schlessinger and Evelyn Dissmore.

Sidney Silber, pianist, appeared Tuesday evening in recital at the University Place Church Auditorium. He was greeted by a large and appreciative audience, whom he was no stranger, having made his home in Des Moines for one year, during which time he was associated with Dr. M. L. Bartlett in the Des Moines Conservatory of Music. Dr. Bartlett is considered the father of endeavor to cultivate musical appreciation in Des Moines, and the large audience present last night was an evidence our music lovers have in Dr. Bartlett's ability of the faith to secure real artists and augurs well for the entire course which he has arranged for this season, the opening of which fell to the lot of Mr. Silber.

CAROLINE YOUNG SMITH.

#### Reinald Werrenrath's Program.

At his fifth annual New York recital, in Aeolian Hal'. Thursday evening, October 23, Reinald Werrenrath will present a most novel program. For once omitting the usual classic numbers, Mr. Werrenrath opens his program with new songs by Hans Herman, Joseph Marx (hailed by some European critics as a second Hugo Wolf) and

The second group, which should prove of unusual interest to musicians, consists of the first presentation in America of three songs of Arnold Schönberg, pehaps the most widely discussed composer of the day.

The third group consists of six songs by living Ameri-an composers, while a splendid cycle of songs by the great

Irishman, Sir Charles Villiers Sanford, concludes the program, which will be as follows

Abendgebet
Auf Wachtposten
Wanderers NachtliedJoseph Marx
Sommernacht
Abend am Strande
Georg von FrundsbergArnold Schönberg
WarnungArnold Schönberg
DankArnold Schönberg
A Nocturne A. Walter Kramer
Witch WomanDeems Taylor
Give Me of Your Bark, O Birch Tree
To a MessengerFrank la Forge
SongF. Morris Class
Israfel Bruno Huhu
Songs of the Sea
Drake's Drum.

#### Minnette L. Warren, of St. Louis.

One of the most musicianly pianists and successful teacher: of the piano in the Twin Cities is Minnette Lake years she was connected with the For three Backus School of St. Paul, being one of the principal assistants in the piano department of that institution. A series of so-called "Twilight Musicales," because given at o'clock in the afternoon, and a series of Talks," given under the auspices of the St. Paul Symphony Association at the Backus School by Mrs. Warren, were features of the St. Paul musical season last year. In addition to these she has done much recital work in such places as Spooner, Wisconsin, St. Cloud, Hastings, and several other cities in Minnesota.

In Chicago last year Mrs. Warren gave some largely attended recitals, and received warm commendation from her instructor and friend, Emil Liebling. The Chicago papers loudly extolled her playing, especially that of D'Albert's difficult scherzo. Mrs. Warren's daughter, Minnette and, is a product of her mother's musical training, and has elicited warm praise from such musicians as Walter Damrosch, Emil Liebling and others. Mrs. Warren has been very successful with children, and numbers among



MINNETTE LAKE WARREN.

her class a large number of young people. For several years also she was organist at Plymouth and Unity church of St. Paul. As supervisor of music in the schools of White Bear she has done admirable work. Her present studio in St. Paul, at the Raudenbush Building, is a very busy place,

is season Mrs. Warren intends giving a series of pupils' recitals, the first of which will take place in the Palm Room of the St. Paul Hotel next month.

#### OMAHA SEASON BEGINS NOVEMBER 6.

ne. Gadaki Will Be First Attraction—Mendelssohn Choir Resumes Rehearsals—School of Orchestral Instruments in New Quarters—Woman's Club News.

Aside from the attractions she has booked for her regular subscription series, Evelyn Hopper has arranged for an equal number of supplementary concerts, which will likewise include some of the most distinguished personalities in the musical world today. The first of these will assume the form of a song recital to be given by Johanna Gadski on the evening of November 6. For this occasion the local Commercial Club has already reserved 3,500 seats for the use of the Nebraska State Teachers' Association. which will be in convention here at that time

For the second event in this series, Miss Hopper has booked Mme. Melba and Jan Kubelik, who will appear here on the evening of January 12. Mischa Elman, the Russian violinist, will be the third attraction of the extra series, and the Minneapolis Symphony Orchestra, Emil Oberhof-fer, conductor, will furnish the final number. Miss Hopper has issued a neat booklet descriptive of the two series, and gives, among other things, a list of all the artists who have appeared under her management within the past five years. The list is a formidable one, containing the names of many leading musical attractions available in this country during this season.

The Omaha Mendelssohn Choir, under the direction of Thomas J. Kelly, resumed rehearsals last Monday for the coming season. Mr. and Mrs. Kelly returned last week coming season. from a summer trip to various European capitals.

Sigmund Landsberg, who also spent the summer in Europe, principally in Berlin, returned at the same time, and has begun his season's work.

. . Other travelers from abroad who have recently resumed their local activities are Mary Münchhoff, who spent the mmer in England, and Mr. and Mrs. A. M. Borglum,

whose vacation was spent in Paris. . . The first piano recital of the season was given by Mrs. Edith L. Wagoner, who performed a very interesting program at the Y. W. C. A. auditorium last week. Mrs. Wagoner's numbers were arranged in an unusually inter-esting manner, the entire program being a welcome departure from the conventional rule. An interesting feature of the evening was the section devoted to folk music, when the following numbers were played: Dance, founded on a popular melody of Finland, Palmgren; two Norwegian folk songs, transcribed by Hasert; "Let Us Cheer the Weary Traveler," American negro melody, transcribed by Coleridge-Taylor; "Marche Fantastique," on two Omaha Indian themes, Cadman. Mrs. Wagoner's offerings were thoroughly enjoyable from every standpoint. Technically,

and interest.

everything was clearly and forcefully presented, and the ical message was always such as to challenge attention

Henry Cox, director of the Omaha School of Orchestral Instruments, presented two of his pupils, Earl Stirling and Edwin Clark, in a very successful recital of chamber music and solo numbers one evening last week. The school now occupies its new quarters in the Patterson building, and has a recital hall with capacity for seating between three and four hundred.

ME DE DE Frank Mack, violinist, presented his talented pupil, Olga Eitner, in a recital at the First Methodist Church last evening. Harry Disbrow, baritone, assisted.

A neat folder outlining the course of study to be pursued winter has been issued by the musical department of the local Woman's Club. The programs promise to be unusually interesting and instructive and give evidence of much careful thought in their preparation. The leader of the department is Mrs. Walter Silver.

TEAN P. DUPPIELD.

#### Carl Hahn Resumes Teach

Carl Hahn, teacher of piano and theory, has resumed teaching at his studio, 172 West Seventy-ninth street, New York. An extended tour throughout the South is being arranged for Mr. Hahn by his manager, Louis N. Goodstadt.

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## THUEL BURNHAM WOLF-FERRARI MUSIC Fupil of Loschetisky and William Mason 119 Rue de la Tour (XVIc) PARIS IS LIKED IN IS LIKED IN PARIS.

"Jewels of the Madonna" Is Popular in Spite of the French Critics—Opera Comique Novelties—Doings of Musicians Resident in Paris.

Paris, October 7, 1913. (All inquiries referring to American musicians and mu-sic as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Though the concert season is starting very slowly, the opera houses are in full blast. The Opéra has been re-viving some Wagner operas, "Tristan and Isolde" and



MME. FITZ-RANDOLPH'S CHILDREN, BRUNNHILD AND SIGISMUND.

From a bust made by the sculptor, Wilhelm Friedrich Schön, of Dresden.

'Meistersinger." "Jewels of the Madonna," though rather coolly treated by the critics, is proving a popular success and appears often upon the repertoire. The same is true of Charpentier's "Julien," which continues to be a great drawing card at the Opera Comique. The Theatre des Champs-Elysées has opened, though as yet its repertoire has nothing of special interest, the principal feature being the revival of Faure's "Penelope." The fourth "operatic" house, the Gaité-Lyrique, has started the season with a



ARNOLDE STEPHENSON: AT THE LEFT, HENRI ERIQUE.

successful production of Planquette's "Rip," but will soon become a bit more serious with "Lakme" and "Manon."

. . .

Camille Decreus, pianist, has just got back to town from his summer place at Chantemesle, and during the month of

October will be at his studio in the rue de la Tour, where he is kept busy coaching for opera repertoire and lieder pupils sent to him by such teachers as Jean de Reszke, Oscar Seagle and Charles Bowes, and at the same time prepares numerous students for the piano examinations of the Conservatoire. In November M. Decreus leaves Paris for a short concert tour, covering some two weeks and including appearances in Amiens, Lyons, Marseilles (with orchestra), Nancy and Bordeaux, in France; Geneva, Lausanne and Montreux, in Switzerland, and Cologne, Hamburg and Frankfurt in Germany. Returning to Paris at the end of November, he will resume his studio work for about a month until at Christmas time he sails for America for a three months' tour as accompanist and soloist with Ysaye, whose faithful accompanist he has been for many years past, though first known and valued in America as accompanist of the Calvé tours, when that artist was at the height of her fame. He will return to this city about April 1 and resume work at his studio until the beginning of July, when it is his regular custom to retire to Chantemesle for his annual rest. A very full and busy season! But considering the unvarying excellence of M. Decreus' work both as pianist, accompanist and coach, it is not to be wondered at that he is in demand on both sides of the water.

. . .

Mme. Fitz-Randolph, the vocal teacher, has returned from a very pleasant vacation spent at her husband's be hood home near Stettin on the Rhine, and yesterday sumed work for the season at her studio in Neuilly. Among the pupils already enrolled with Mme. Fitz-Randolph are Miss Rousseau of Cape Town, South Africa, and Muriel Oakes, of New York, who spent last year under her tuition, and who has returned for the present The accompanying photograph shows Mme. Fitzseason. Randolph's two charming children, who are pleasantly membered by all who have occasion to visit the delightful home in Neuilly.

I have already mentioned from time to time such novblties of the Opéra Comique for the coming season as have been announced, but here are those given in the official program which has just been issued. "Celeste," lyric drama in five acts; book from the novel of Gustave Guiches; music by Trepard. "Francesca da Rimini"; book by Marcel Schwob after a novel by F. Marion Crawford; by Marcel Schwob after a novel by F. Marion Crawford; music by a young Italian composer, Leoni. "La Vie brève"; book by Paul Milliet after a poem of Carlos-Fer-nandez Shaw; music by a Spanish composer, Manuel de Falla. "La Marchande d'allumettes," lyric work in three acts; book by Mme. Rosemond Gérard and Maurice Rostand; music by Tiarko Richepin. "Marouf, savetier du Caire," opera comique in five acts; book after incidents of the "Thousand and One Nights," by Lucien Népoty; music by Henri Rabaud, one of the conductors at the Opéra. "Beatrice," Maeterlinck's legend, with music by Albert Wolff and with Mme. Maeterlinck (Georgette Leblanc) in "Les Quatre journées," lyric drama in four d Bruneau. "Messaouda," in one act; book acts, by Alfred Bruneau. "Messaouda," in one act; bool by Pierre Elzéar; music by Ratez, director of the Conservatory at Lille. And now is a good time to do a little

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speculative betting as to which of these works-book, music or even title-will remain in the memory of even "oldest inhabitant" critic five years from now. . . .

And speaking of the Opéra Comique, M. Albert Carré, who has so long and successfully guided its fortunes, appears to be the most prominent candidate to succeed the present director of the Comédie Française, who is shortly to resign his post. It would be a distinct loss to the Opéra



Photo by Mishkin Studio, New York.

CAMILLE DECREUS.

Comique to have M. Carre take the other post, though a fitting recognition of his long service in the cause of French art.

Mrs. Lawrence Townsend, of Washington, who has been spending a few weeks here, gave a tea last Sunday for Mr. and Mrs. Arthur Alexander. Among those present were Lady Lister-Kaye, the Duchess de Chaulnes, Mme. de Linsay, M. de Chambes, Sir Philip Sassoon, Judge Gerard, American Ambassador at Berlin; M. Osma, Dana Pond, M. Barthelmy, Mrs. Post, of Washington; Mrs. Blumenthal, New York; Captain Jacquemont, Mrs. Linda Thomas, Mr. Bagby, of the Bagby Musicales, New York; M. Isador de Lara and A. Robinson, sculptor. The tea was turned into an impromptu musical, Mr. Alexander, at the hostess' request; sitting down at the piano to accompany himself in a few songs, which became almost a whole program, so long did the company insist on his continuing. . . .

I am sending in to have printed in another part of this issue a letter which recently appeared in the Paris New York Herald, written by Delma-Heide, the excellent vocal teacher and long time correspondent of the Musical COURIER here, in reference to the excellence of Dr. Conta's of the nose and throat for the benefit of th voice. While I was waiting recently to see Dr. Conta at her office in the rue Duphot, no less than three singers whom I know came in and at once began to testify, sepa-rately and without the slightest inquiry on my part, to the tremendous help which Dr. Conta had afforded them.

Thuel Burnham, the pianist, ran away for ten days the end of last month to Montreux, his sole vacation of the year, but has returned and is hard at work again at his studio, with lessons and in preparing his repertoire for the American tour, for which he leaves here about Christmas time. Mr. Burnham's informal Sunday afternoon musicales are a regular feature of Paris musical life.

. . . Presumably many of us who, like myself, have never seen the city of Algiers, regard it still as the more or less uncivilized capital of a still very primitive country, but it has an opera season unapproached by any American city of its size, and exceeded by only a few European cities of equal bigness, with a very fine appearing opera house. The company is a French one, under the direction of Maurice Saugey, son of the director of the Opéra at Mar-seilles, and the repertoire this season will include "Parsi-fal," "Julien," "Don Quichotte," "La Habanera," "La Sorciere," "Tannhäuser," "Samson and Delilah," Prophet," "L'Africaine," "Louise," "Tosca," and "Tosca," and several

. . .

From October 15, the well known vocal teacher L. d'Aubigné will occupy his new studio at No. 30 Avenue Kleber, close to the Etoile. This is the first move Mr. d'Aubigné has made since he came to Paris many years ago, and established himself in the rue de Magdebourg. He comes in several times a week for lessons in addition to his work with resident pupils at his charming villa in

. .

The Concerts Lamoureux will begin this season with a special concert on October 12, under the direction of M. Camille Chevillard. The soloists will be M. Albers, baritone of the Opéra Comique, and the well known French pianist, M. Borchard, who played in America a few years ago. He will perform the Liszt E minor concerto and the important numbers of the orchestral program will be César Franck's symphony and the symphony with organ of Saint-Saëns.

... Arthur Alexander will be the soloist at the Chaigner concert on November own early in the season. concert on November 20, and will also give a recital of his

Absence in Italy to report the Parma festival prevented me from accepting the kind invitation of Mme. Giulia Valda of the Lamperti-Valdi school, to attend the tea which she gave on September 19, in honor of Mrs. Frank Tilford, of New York, at which a great many Americans prominent in the social and musical life of Paris were present.

There will be no dearth of pianism in Paris this winter. M. Dandelot, the well known agent in the rue d'Amster-dam, told me yesterday that he has on his list Ossip Gabrilowitsch, Paul Goldschmidt, Emil Sauer, Ferruccio Busoni, Alfred Cortot and Edouard Risler, the latter of whom will alone give a series of eight recitals.

Saba Doak, who has spent the last year here under several of the best known singing masters, including Jean de Reszke, is leaving this week for Berlin, where she will coach in German lieder during the coming winter,

Following the Offenbach revival of the last two seasons we appear to be going to have Audran. The Apollo Theater is just putting on an elaborate revival of "La Mascotte," with its "Gobble, gobble" duet, the first operetta, by the way, that it was ever my luck to see, years and years

Arnolde Stephenson, the soprano, whose plans for the season were mentioned in a recent Paris letter, spent some ime this summer on the north coast, coaching with Robert Schmitz, conductor of the Orchestre Schmitz, and later went to Thun, in Switzerland, near Interlaken, for a real vacation. The photo on page 10 shows Miss Stephen-son with two companions in real mountaineering costume about to undertake the "terrible struggle" up the Jungfrau railway and across the glacier. The man on the left is the English singer, Henri Erique.

The appearance of the introductory number of that handy little weekly, "Le Guide du Concert," is a sure sign that the season is about to begin once more. Sure enough, had not been on my desk more than a day or two before I received an invitation to the first concert of the "Récital de Pianola," given last evening by the Acolian Company at the Hotel Majestic. The program was made up of groups played by the planola alone and selections by those two excellent artists, Hélène Demellier of the Opéra Comique and Firmin Touche, professor of violin at the Conservatoire, accompanied by the pianola The large audience present was heartily appreciative of both artists and pianola. The piano used was a Steck. The local office of the company is very active in making propaganda for their instruments and pianolas this winter. In November there will be a special orchestral con-cert, the Lamoreux Orchestra, M. Chevillard, conductor, with the pianola as solo instrument, the principal number of the program being the Grieg concerto.

Los Angeles boosters have offered a premium of \$2,500 for a song that will express all the glories of that region. They are pikers. Such a song is easily worth a million.-Portland (Ore.) Telegram.

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#### Tribute to Dr. Conta, of Paris.

The following tribute, absolutely unsolicited on the part of Dr. Conta, the well known Paris specialist, in treatment of the diseased vocal organs, appeared in the Paris edition of the New York Herald on Sunday, November 24, 1912: FOR THE VOICE.

Patis, November 19, 1912.

To the Editor of the Herald:

SiB—In last Sunday's edition of the Herald, your correspondent, E. Regnier, aaks for a cure or treatment of the voice by means of the mucous membrane of the throat and nose.

In answer to M. Regnier's inquiry, I can assure him from personal knowledge, and the experience also of some artist friends of nine, that Dr. Conta's treatment of affections of the nose and throat is excellent and unique.

No operation whatsoever is inflicted upon the patient; but solely by action upon the mucous membrane of nose and throat Dr. Contaremoves all catarrhal trouble and strengthens and embellishes the voice. The renewed healthy condition of larynx, nasal and other cavities—added to the admitably strengthened vocal chords—give a resonance and vibrating quality to the voice, which makes Dr. Conta's treatment invaluable to singers. The patient becomes invulnerable to the insidious attacks of grippe and colds, so fatal to the "timber" of the voice. An increased flexibility, fullness of tone and ease of production are the astonishing results obtained through this marvelous treatment. It is a pleasure to make the same known to your readers.

#### Philip Spooner in Switzerland.

Philip Spo ner, the tenor, believes that walking and climbing are the best exercises for the singer. The account panying snapshot shows that well known tenor verifying belief, for the snow capped peaks in the backgro leave no doubt of the elevation of the locality and the strong walking stick looks as if it had been purchased for use. This was taken in Mürren, the little Swiss village situated far above the Valley of Lauterbrunnen.



MR. SPOONER BELIEVES IN WALKING

oner spent much time in his favorite pastime in Switzerland this summer, and to its invigorating climate attributes the added vibrancy and strength of his voice this autur

#### Miss Steele Returns to Pittsburgh.

Martha S. Steele, the contralto, of Pittsburgh, Pa., has returned to her home city, after having spent a few weeks in the East arranging concert and recital engagements.

ALICE

PARIS: Grand Opera, Opera-Comiqu Gaité Lyrique.

In America Season 1913-14

ement: M. H. HANSON, 437 Filth Ave., New York

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"Her singing suggested that she almost stands alone."—Morning Advertiser.
"Her voice is a phenomenon of the vocalists' world today."— Hull Times.
"There is gold of the purest in Mile. Verlet's voice."—Daily Express.
"Mile. Verlet has been christened 'The French Tetraszini.' "—Daily Mirror.
"Her appearance may be considered in every way a triumps."—The Tatter.

#### LOS ANGELES SYMPHONY ORCHESTRA WILL MAKE TOUR THIS SEASON.

First and Second Concertmasters Appointed-People's Orchestra Introduces a New Vocal Quartet—Carreño to Be Soloist at First Concert of Women's Orchestra onic Concert Course Opened-Ostrov sky Method Represented in Los Angeles.

The Los Angeles Symphony Orchestra affairs under Adolf Tandler, conductor, and Frederick Toye, manager, are proceeding rapidly and promisingly. Since the appointment of Sigmund Beel as first concertmaster, the balance of the membership is being rapidly chosen. Richard Schliewen, well known here and in San Diego, has been chosen second concertmaster; Axel Simonsen, cellist of the Brahms Quintet, is first cellist with the new orchestra Rehearsals begin at once. An announcement of especial interest is the one that Jeanne Jomelli, the Dutch prima donna, is to be soloist with the orchestra in February. Also she will go on tour with the orchestra, filling several dates including San Diego, Redlands, and others not yet closed.

The People's Orchestra concert last Sunday afternoon, October 5, introduced a new quartet that has adopted the name of the Imperial Concert Quartet. The voices are all good and blend well, each member being an experienced successful concert singer. They were well received. Besides the "Rigoletto" number on the program, the quartet sang, unaccompanied, a selection from Stainer's Both numbers were splendidly given. Mr. Lebegott's readings of the Brahms and Glazounow numbers proved conclusively that he and the orchestra are equal to the deeper things as fast as the public is ready for The entire orchestral program was enthusiastically received, and well deserving of it. Nothing more artistic of its kind has been heard in these concerts than the flute solo by Bela A. Adam, flutist with the orchestra. It was simply beautiful, and he was not permitted to retire until he had repeated a portion of the number. Here is the

Tragic (	OvertureBrahm
Fantasia	HongroiseF. Dopple
	Flute solo, Bela A, Adam.
Bacchana	from The Seasons
Rigoletto	
	Imperial Concert Quartet.
Emil	ie Cole-Ulrich, soprano; Eva Young Zobelein, contralto;
	G. Haydn Jones, tenor; Edwin House, baritone.
Serenade	Victor Herber
A Day is	n VeniceEthelbert Nevis
	the Hours, from Gioconda

Mr. Bosworth of the firm of Bosworth & Co., publishers, of London, Paris, Vienna and Melbourne, stopped in Los Angeles a few days ago, on his way from Honolulu, long enough to negotiate with Adolf Tandler, conductor of the Angeles Symphony Orchestra, to publish his com-So confident is Mr. Bosworth in the merit positions. Mr. Tandler's compositions, that he arranged with the composer to publish his works complete, and to have his compositions presented in London, Paris and Vienna dur-

. . .

ing this season. Mr. Bosworth informed Mr. Tandler that is arranging to make his home in Los Angeles within a year, so impressed was he with the climate here.

The writer attended the rehearsal of the Woman's Orchestra on Wednesday morning, and was deeply interested to note the really remarkable results Henry Schoenfeld is getting from these women, many of whom are not pro fessionals. The members are enthusiastic and res nobly to the capable and experienced leadership of Mr. Schoenfeld. Among the few who attended the rehearsal were Mr. and Mrs. Lichtenstein (Eisa Ruegger the cellist), who are playing an engagement at the Orpheum. They were pleased with the work of Mr. Schoenfeld already has uplished, and Mme. Ruegger not only congratulated the leader, but spoke a few words of encouragement to the The first concert is to be given torium in November, and the soloist will be Mme. Carreño, who will play the "Emperor" concerto of Beethoven with the orchestra. This organization will give several concerts in outside towns this season. . . .

The opening concert of the Philharmonic Courses was a brilliant success. Geraldine Farrar, Alwin Schroeder, and Arthur Rosenstein, accompanist, were greeted by a crowded house—the capacity sold out long before the hour of opening and many turned away. This was one of the occasions that proved the wisdom of being a subscriber to the course, for the single seats sold for much more than the season ticket holders paid for their seats. The program was most artistic and enjoyable. Mr. Behymer is to be congratulated on the splendid opening of what promises to be the most notable musical season Los Angeles has ever had. Miss Farrar's program was as follows:

Solo for violoncello, Variations Symphoniques......I.. Boel
Mr. Schroeder.

Sould
Wonnevoller MaiGluck
Mit einem gemalten Bande Beethoven
Oh! Had I Jubal's Lyre
Alleluja
Miss Farrar.
Soli for violoncello-
Le CygneSaint-Sains
Hymnus
L'AbeilleSchubert
Mr. Schroeder.
Songs
Non t'accostar all' UrnaSchubert
HeidenrösleinSchubert
Ach! Wenn ich doch ein Immchen war'Franz
Der SchmetterlingFranz
Der EdelfalkLoewe
SylvelinSinding
Zueignung
Miss Farrar.
Aria from Madama Butterfly, Un bel di vedremoPuccini
(By request.)
Mies Farrar.
Andrea & materia.

Vito, Spanish dance . Paix du Soir ...... Le Train des Amours..... ... Massenet Hugo Wolf Ouvre tes yeux bleus...... I'm Not as Other Lassies

Waldesruhe (adagio) ......Dvorák

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TENOR

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Miss Farrar.

...

The writer called upon F. A. Herrmann at his studio the Blanchard Building, and witnessed a demonstration of the Ostrovsky System of Technic and Hand Develop The machine is clever and ingenious, being designed to overcome the muscular faults of the hand and to in-crease elasticity and strength. Pianists, violinists and celnd this a great aid, as it overcomes many dificulties and without the fatigue of continued practice. Mr. Herrmann would be very glad to demonstrate the instrument to all interested. He returned this past season from where he took a thorough course under Mr. Ostrovsky.

It was a real regret on my part that I was unable to hear Claire Ruyter MacGregor's recital last Saturday even-A glance is sufficient to show how interesting the following program must have been:

Sonata, op. 57, "Appassionata," Beethoven; "Traumerei," R. Strauss; humoresque, Reger; "Ich liebe dich," Grieg; chaconne, Dubois; "Du Bist die Ruh'," Schubert-Liszt; etude de concert, Arensky; berceuse, Chopin; rhapsody in B minor, Brahms; tarantella from "Venezia e Napoli," \* \* \* \* \* / / / / / · · · · · Liszt. ABK W.

At the opening musicale of the Ebell Club, on the afternoon of October 6, Roland Paul, assisted by Celeste Nellis Ryus at the piano, gave one of the most artistic and scholarly programs it has been the writer's pleasure to This popular tenor returned early in the summer from an extended stay abroad, where he worked hard and faithfully. The Pagliacci number was given, by request, in costume. As always, Mrs. Ryus' accompaniments were impeccable. costume. ...

Lillian Ammalee Smith gave a piano recital in Symphony Hall on Wednesday evening, October 8. Miss Smith has been twice with Leschetizky—the first time for several years, and she returned the past season from another year's work. She is to appear with the Chicago Symphony Orchestra later in the season. Combined with a ample technic is poetical conception and a beautiful singing tone. Miss Smith was assisted by Helen Mason (a pupil of Carl Bronsons), a young girl possessed of a sweet mezzosoprano voice, an attractive personality and clear diction.

I have often remarked that we have many men and women of national and international reputation living quietly and unostentatiously among us.

One of these is Jaroslaw de Zielinski. The following

of the esteem in which Mr. Zielinski is held abroad. And this as further evidenced by the fact that Mr. and Mrs. Louis (Estelle Heartt) Dreyfus carried with them to France letters of introduction, given them by Mr. Zielinski, that opened to them the doors of the inner musical circles. The letter is from the International Society of Music, Paris, and is translated from the French:

DEAR SIR AND COLLEAGUE: We have the honor of inviting you take part in the congress organized by our society, that will cld in Paris, June 2, 1914. The congress will be made up he following sections: Secular History, Sacred History, Acethetichnology, Acoutics, Instruments, Bibliography, Theory and

New call particular attention to questions which we would like to have brought up for dircussion by the congress, viz.:

1. Questions dealing with the establishment of limits for the laws on music among other rules governing science and art.

2. Questions bearing on the influence of French art as well as foreign art in the history of music.

We would be very glad to count on your participation and would ask you to let us know in the work of which section you would like to participate with a paper.

participate with a paper.
A plan of the congress will be sent you eventually and at you

Accept, dear sir and colleague, the expression of or

(Signed) J. Economeville. THE PRESIDENT

Theodore Gordohn, who has taken charge of the violin department of College of Music of the University of southern California, is a valuable addition to the musical fraternity here. He was at one time with the Boston Symphony and Russian Symphony Orchestras. Mr. Gordohn is a graduate of the Imperial Conservatory of St. Petersburg, and of the Tiflis Conservatory. He will assist Alfred Wallenstein, the fourteen year old cellist, on the benefit program to be given by the latter in the Gamut benefit program to Club Auditorium, October 17.

The next Philharmonic Concert Course artist is Frances Alda, who, assisted by Frank la Forge and Gutia Casini, appears November 4.

JANE CATHERWOOD. appears November 4.

Although the Municipal Council of Halle refused to furnish the \$5,000 necessary for a production of "Par-sifal" next January, it was raised by private subscription and the performance will take place.

# HERMANN KLEIN'S Twenty-Fifth Anniversary of his Teaching Career

MR. HERMANN KLEIN (Co-editor of Manuel Garcia's "Hints on Singing"), Completing this autumn 25 YEARS of SUCCESSFUL WORK in London and New York, as a TEACHER of SINGING and SPECIALIST in the ART of DICTION, publishes as a RECORD the appended LIST of ARTISTS, prominent in both hemispheres, who have STUDIED under him in that period.

# The following received instruction from Mr. Klein in Voice Production and Style:

HELEN BLAIN
EDITH CLEGG
GRACE DAMIAN
JESSIE HUDLESTON
OLGA LOEWENTHAL
CECILIA LOFTUS
FLORENCE MULFORD
MAY NORCROSSE
MARIE STUDHOLME
RUTH VINCENT

MONTAGUE BORWELL HAROLD BERRESFORD ROBERT CUNNINGHAM ROLAND CUNNINGHAM WEBSTER NORCROSS LEY VERNON FREDERICK WELD

# The following studied Interpretation (Opera, Oratorio, or Lieder), Style and Diction:

SUZANNE ADAMS
ALICE ESTEY
ROSA GREEN
JEANNE JOMELLI
ESTELLE LIEBLING
ALYS LORRAINE
MARGUERITE MacINTYRE
ESTHER PALLISER
ELLA RUSSELL
AMY SHERWIN

GIULIA VALDA
CHARLES COPLAND
CLAUDE CUNNINGHAM
BEN DAVIES
RICHARD GREEN
JOSEPH O'MARA
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#### The following received instruction in English Diction:

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FRITZI SCHEFF
JOHANNA GADSKI
MARGARET ILLINGTON
ROSA OLITZKA
ERNESTINE SCHUMANNHEINK

ANDREAS DIPPEL
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#### William C. Carl, the Man.

Many readers of the Musical Courier and newspapers are acquainted with the famous organist, Dr. William C. Carl, through his art and his work as director of the Guilmant Organ School in New York. Others know him objectively, or but casually as they see him or meet him at various functions. Nearly everyone knows Dr. Carl, the musician, but only a few—the privileged few—know Dr. Carl, the man.

He is, first of all, an American—one who is loyal to his country, to its constitution and to its laws. He is a staunch supporter of Americanism in its fullest and broadest sense. He believes in American art and its ultimate success. He upholds and sustains art fundamentals irrespective of their origin. He aims to develop, foster and encourage native talent and, by so doing, bring to fruition the gifts that nature has bestowed upon his countrymen.

He is, moreover, a practical man, with more than the average amount of common sense and business acumen, traits not frequently observed in musicians. He contends that, to be a thoroughly successful musician, one must be a good business man as well. Of course, such a claim is debatable, but the correct verdict can be pronounced only when the precise meaning of the word "successful" is determined. If success means merely development to the highest point of perfection without relation to the benefits to be derived therefrom, then "Art for Art's sake" may be regarded as supreme; but when success has been attained through a wide vision and deep insight into the needs and requirements of art and the application of them to everyday use, then "Art for Art's sake" becomes an empty shell.

To accomplish his end, Dr. Carl had to cope with many and discouraging vicissitudes which would have thwarted the energies and warped the ambitions of one possessed of less fortitude and character. He has hewn his way. This fact forms the basis of his success. He was compelled to meet contingencies as they presented themselves. He was forced to devise ways and means of overcoming difficulties. He was one of the pioneers in advertising and publicity, as he realized its value long before the world of music awakened to this all-important and essential part of its artistic equipment. To become known and to remain known was his object, and he has stated that in his younger days he often went without necessities in order to pay for press

This may be commercialism, but without it art, like any other phase of activity, misses the mark. Raffael's "Sis-

tine Madonna," Beethoven's "Ninth Symphony," Wagner's "Nibelungen Ring," Michel Angelo's "Moses," Shakespeare's "Hamlet"—of what use are these if the world did not know of them! Of what good if they are not used to create joy and inspiration! Through their fame they are



WILLIAM C. CARL.

immortal. People want to know them because they have heard of them. Commercialism cannot be segregated from art, but it can be so controlled as not to interfere with or mar the art per se.

Dr. Carl owes considerable of his success to nature which endowed him with a personality that wins friends and holds them. His geniality, affability, pleasing manner, and unusual conversational powers make him a delightful companion. He is an exceptional story-teller with a keen sense of humor and is somewhat of a wit. He sees the bright side of things, and therefore the comic side. This keeps him in a peremnial state of youthful vigor and imparts to him a charm that is irresistible. He has done much for the cause of organ playing in America. He brought to this country the celebrated French organ-

ist, Guilmant, and is the chairman of the American committee to raise funds for a memorial to him in Paris. Such activities are characteristic of the man more than of the artist. He works for the love of doing something worth while, at the same time, combining with his art just enough of commercialism and recreation to form a composite which spells success in life as well as in art.

#### Carl Figue's Lecture on "Falstaff."

An interesting and instructive series of lecture-recitals dealing with operas founded on plays by Shakespeare is being given Tuesday nights at the Brooklyn Academy of Music by Carl Fiqué, director of the Fiqué Musical Institute of Brooklyn. The subjects selected for these entertainments are "The Taming of the Shrew," "Othello," "Falstaff," "Hamlet," "Beatrice and Benedick," and "A Midsummer Night's Dream."

On October 14 the third lecture took place in which Mr. Fiqué discussed Verdi's opera based on Shakespeare's "The Merry Wives of Windsor," which is known as "Falstaff." This is Verdi's last opera, his only opera which does not end in tragedy. Mr. Fiqué brought out in a clear manner the three stages in Verdi's development and showed how "Falstaff" represents the highest type of Italian comic opera. The disconnected arias, duets and choruses of the carlier operas like "Rigoletto" and "Il Trovatore" have been discarded in such a way as to give unity and connected action. The lecturer displayed a keen sense of humor which made his talk entertaining as well as instructive. The principal themes of the opera were played on the piano by Mr. Fiqué as he explained their relation to the whole. The audience was large and showed a lively interest in the lecturer and his ideas of Verdi's "Falstaff."

#### Ellis Clark Hammann Begins Season.

Ellis Clark Hammann, pianist, accompanist and teacher, opened his season at a concert given by Charlotte Lund, under the auspices of the Wayne Choral Society, Wayne, Pa., October 9, where he appeared as soloist and accompanist. Mr. Hammann has resumed his work at the Misses Wright's School, Bryn Mawr, Pa., where he is in charge of the music department. He has also accepted the leadership of a ladies' chorus of seventy-five voices at Miss Hart's Training School for Kindergarten Teachers, Philadelphia, Pa.

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#### HELEN KELLER HEARS VIOLIN TONES.

Franz Kohler Places Scroll Against Teeth and Ch bones—Vibrations Are Believed to Have Pierced Skull and Aroused Some Dormant Audi-tory Power, Independent of Ear Dru

Bay View, Mich., October 15, 1913.

With simple harmonic phrases from his violin, Franz Kohler, formerly of Oberlin Conservatory, and former



ncertmaster of the Pittsburgh Symphony Orchestra under Emil Pauer, has given Helen Keller a definite conception of musical tone and harmony for the first time in her life, since a fever robbed her of sight, hearing and speech at the age of eighteen months.

Miss Keller is known throughout the world for the plucky fight she has made against her handicaps for in-



FRANZ KOHLER.

tellectual expression and a place in the world's work. Having just recently been able to perfect herself in an imitation of natural speech, by a mechanical control of the throat muscles and vocal cords, she came to Bay View Chautauqua, and appeared before the summer assembly here.

Mr. Kohler, who conducts a summer school of music here, had formerly experimented at Oberlin with a deaf

and dumb girl, who was finally able to distinguish the difference between violin tone

At the request of Mrs. Macy, Helen Keller's lifelong friend and teacher, Mr. Kohler was asked to demonstrate the method by which he had done this. Mrs. Macy did not believe that Helen Keller could be made to respond. series of experiments were begun in the home of J. M. Hall, president of the Bay View Chautauqua. Mr. Kohler first taught Miss Keller to play on the instrument and feel physically the vibrations of his Stradivarius, which are said to be more penetrating than those of any other instrument. Later he played high register phrases for her on the E string. The most powerful of these were the first to penetrate the consciousness of the girl's mind, and inetantly Miss Keller's face was lighted with an ecstatic joy. Her whole body quivered with the excitement, and she cried "Oh, play some more. I can feel it. I can hear it. It is wonderful, this thing you call the violin." The small audience which had gathered to witness the trial was moved by the pathetic sight, many of them wiping tears from their eyes

Later, after Miss Keller had recovered her composure enough, Mr. Kohler had her clench her teeth on the scroll of his violin. By this means it was found that tones as low as low D on the G string were clearly intelligible to her. Her sensitiveness to the violin tone then increased to such an extent that immediately she sensed the difference in tones of four and sometimes three intervals. Mrs. Macy declared a "miracle" had happened, because never before had Miss Keller ever gained any idea of musical harmony, and she knew nothing of "tone" except as she mechanically regulated her voice to give high or low tones

according to her teacher's instructions.

At another time, when Mr. Kohler took phrases from Saint-Saëns' "Le Cynge," she became so deeply moved that tears started from her eyes—and she burst out with "Oh. it is as the voices of singing angels." The first experiments had been with Miss Keller's teeth tightly clenched on the scroll of the violin, so that the vibrations could gain communication with the lower lobes of the brain. But later she transferred the scroll from her mouth and pressed it tightly against her cheekbone, just above and in front of her ear. There she held it till the flesh was bruised, and begged for more and more of the music that she had never heard before.

Mr. Kohler declares that the strong vibrations of his violin set up a line of communication through the lower maxillary to Miss Keller's brain, and that some dormant auditory power independent of her ear drums must have been aroused.

Mrs. Macy is positive that her pupil has never before had any idea of musical tone, and asserts that her performance of "singing the scale" which attracted so much comment before the International Otological Congress at the Harvard Medical School, Boston, last summer, was an "entirely mechanical performance.

Miss Keller herself was so greatly excited that physical exhaustion only forced her to give up the delightful experiments. Those who saw her declared that they never had seen such a wonderful radiance in the human face, or such an emotional response as she made to the music of the violin

Mr. Kohler used a genuine old Stradivarius made in 1722. He declares the tones of a fine violin are more penetrating than those of any other musical instrument, being able to transmit themselves through almost any solid substance and set it in a responsive vibration. He has on the scroll of his instrument the teeth marks Miss Keller made and which show distinctly. R. M. McFARLAND.

#### From the Howard Wells Studie

Howard Wells returned to Berlin the middle of August, after an eight weeks' vacation in Switzerland, and immediately resumed teaching with his usual full enrollment.

Mr. Wells will appear as soloist with the Berlin Philhar

onic Orchestra in Beethoven Saal in January, besides playing in other German cities.

Among the recent engagements of pupils from the Wells studio is that of George Riccks, who has been made a member of the faculty of the Minneapolis School of Music; Isabel Kennedy, as head of the piano department of the American College for Girls at Constantinople, where she last year served as an assistant; Alice Bixby, as head of the piano department of the Troy Conference Academy at Poultney, Vt.

#### Enter Scandinavian Mus

A concert of Scandinavian music is to be given in Carnegie Hall, New York, Sunday, October 26. There will be a male chorus of 250 voices and a Scandinavian orchestra a male chorus of 250 voices and a Scandinavian orchestra of sixty musicians under the leadership of Ole Windingstad. The soloists include Julia Claussen, mezzo-soprano of the Chicago-Philadelphia Opera Company (and the Royal Opera of Stockholm); Charlotte Lund, soprano, and Cornelius Rübner, of Columbia University, pianist.

#### BALTIMORE TO HEAR NEW ORATORIO BY NOWOWIEJSKI.

iety Will Give World's First Performs sition—Peabody Conservatory Awards arships—Organ Dedicated in New Christian Science Church.

Baltimore, Md., October 17, 1913.

The Oratorio Society has announced for its January concert, Verdi's "Manzoni" Requiem and Saint-Saens' "Fiftieth Psalm." At the April concert the society will recent a new oratorio by Felix Nowowiejski. This work still in process of publication, and the Baltimore per-

formance will be its first production on any stage.

R M M

The scholarships at the Peabody Conservatory have, with one exception, been awarded. This exception is the with one exception, been awarded. This exception is the violin scholarship, for which no suitable material has yet been found. Vocal scholarships for one year were awarded to Richard Bond and to Wm. H. Boyer. Arthur Lamb won the organ scholarship. The Otto B. Boise scholarship in theory went to Benjamin Feinstein. Master Denoe Leedy received one of the piano scholarships, and Mona Jelliman the other. Edward Hargrave was given the last year of an unexpired piano scholarship.

On Tuesday evening, October 14, an organ recital was given by R. Huntington Woodman at the newly completed First Church of Christ, Scientist. The organ, while not very powerful, has a beautiful mellow tone. Mr. Woodman's wonderful pedaling aroused the admiration of his audience. He presented the following program:

in E

Interlude, Theme and variations (from Concerto I)	Handel
Cantilene in A minor	Salome
Scherzoso in D minor	. Woodman
Five transcriptions-	
The Swan	Saint-Saëns
Secret d'Amour	Klein
Snowflakes	Hofmann
Intermezzo	Delibes
Canon	- Jodassohn
Overture, The Deluge	Saint-Saens
Concert Overture in E flat	Faulkes
Evening Bella and Cradle Song	Macfarlane
March religieuse (on theme from The Messiah)	

On the same evening a song recital was given at the Florestan Club by Lucien Odend'hal, baritone. This was a lecture-recital on French songs; and in view of the fact that it has been in the vicinity of thirty years since Mr. Odend'hal has sung publicly, it was an evening of unusua interest to those fortunate enough to be present. The program was of wide scope, beginning with an aria from the "Amadis" of Lully, and ending with the present day, as exemplified by Charpentier. M. Odend'hal is particularly pleasing in the dainty style of the chanson; a type of song that is so difficult to anyone but a Frenchman. song that is so dimedit to anyone but a Frenchman. The program, which was informal, consisted of the aria from "Amadis," Lully; "Jeunes Fillettes," Wekerlin; "Vous étes si Jolie," Delmet; aria, "Manon," Massenet; "The Miracle of Jesus," Paladihle; "Le Miroir," Ferrari; "Le couer de ma mie," Dalcroze; air, "Louise," Charpentier; "Air Joli Filles," Poise; "Air des Deux Familles." Labarre.

D. L. F

#### John Thompson in Recitals Abroad.

John Thompson, the talented American pianist, is giving two recitals in London this month, October 21 and 28. Thompson also announces recitals in Berlin, Novem ber 6 and 13. Below are programs of his London recitals:

OCTOBER 21.	
Fantasia and fugue on the theme B-A-C-H.	
Sonata, op. 53	Beethoven
Rigaudon	
Aufschwung	
Ende vom Lied	
Toccatina	
Schergo, E minor	
Impromptu, F sharp	
Prelude, No. 16	
Prelude, op. 45	
Nocturne, F sharp	
Polonaise, op. 53	
Minuet all'Antico	
La Campanella	
OCTOBER 28.	
Toccata and fugue, D minor	Book Tourie
Sonata, G minor	n
Rhapsody, op. 79, No. 1	Dock-
Knapsody, op. 79, No. 1	Dock-
Rhapsody, op. 79, No. 2	Branms
Ballade, G minor	
Waltz, A flat	
Fantasie	
Eros	
Caprice Espagnol	
Danse Macabre	Saint-Saint-Linet

#### sold van der Aus Recovering.

Arnold von der Aue, the tenor, who has been ill in the German Hospital of Chicago, during the past three weeks.

is recovering, and hopes to be able to begin his Pacific coast tour by the first of November.

#### Two Dozen Farrar Songs.

Geraldine Farrar will give her vocal recital in Carnegie Hall next Saturday afternoon, October 25, with the follow

mg program.	
Wonnevoller Mai	Gluck
La Partenza	Beethoven
Mit einem gemalten Bande	Beethoven
Oh! Had I Jabal's Lyre	
Alleluja	
Non t' accestar all' Urna	Schubert
Heidenröelein	Schubert
Acht Wenn ich doch ein Immchen wir'	Frant
Der Schmetterling	
Gute Nacht	Franz
Der Edelfalk	
Walpurgisnacht	
Sternlein	Mussorgaky
Die Lerche	Rubinstein
Sprödes Kind	Rubinstein
Er liebte mich	Tschaikowsky
Sylvelin	Sinding
Zueignung	
Paix du Soir	Gretschaninoff
Le Train des Amours	Grieg
Ouvre tes yeux bleus (request)	
I'm Not as Other Lassies	Hugo Wolf
The Maiden and the Butterfly	Chadwick
The Bluebell	MacDowell

#### A Happy Family.

omething of a photographer himself, Pasquale Amato is an excellent judge of interesting pictures. Here the



celebrated baritone of the Metropolitan Opera Company, is photographed with Mrs. Amato and their two sons.

The picture was taken at Busseto, Parma, during the recent Verdi Centenary Festival and was sent as greetings to the Musical Courses by Mr. Amato.

#### Helen Stanley Sings in St. Louis.

Helen Stanley, soprano of the National Opera Con of Canada, was the soloist at the thirty-fifth annual Veiled Prophets' Ball, the closing event in a pageant which has become historical in St. Louis, held in the Coliseum in that city on October 7. Miss Stanley sang for the thousands of guests, while waiting for the coming of the prophet.

Alma Gluck was the first opera singer engaged for this event. This was in 1972.

This was in 1912.

The following letter of appreciation has been received by Miss Stanley:

by Miss Stanley:

Helen Stanley, Philadelphia, Pa.:

My Dram Miss Stanley: Assuring you of my appreciation for
the assistance you gave me with your wonderful voice on October 7
in adding to the enjoyment of thousands of the guests at the
Veiled Prophets' Ball, and trusting that at some later date I may
have the pleasure of meeting you again and thanking you in person,
believe me, with very sincere regards. Yours very truly,

(Signed) Esw. M. Plasm,
Chairman.

#### A Bryan Ballade.

The United States Marine Band is going on the concert platform. Can it be that these musicians find it necessary to supplement their salaries?—Rochester Post Express.

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### KREISLER'S ART UNDIMMED.

#### Violinist Opens American Tournee at Brooklyn Academy.

In a recital at the Brooklyn Academy of Music, Fritz Kreisler opened the Greater New York concert season last Thursday evening, October 16. An audience, which not only filled every seat but included many who had to stand, gave a hearty welcome to the famous Austrian violinist. The program included many of those old classics which Kreisler himself has dug out of the past and arranged to suit his own style.

It would be difficult to imagine anything more delicately beautiful than his playing of the "Chanson Louis XIII et Pavane," by Couperin. This has been done in New York before by world renowned artists, but no one plays it just as Kreisler does. The same might be said of all of the arrangements from old and nearly forgotten melodies which he uses.

The recital opened with Handel's sonata in D major, followed by Bach's suite, E major. Next came a group of Kreisler's relics of the past, including "Grave," by Friedmann Bach; "Prelude and Allegro," by G. Pugnani; "Chanson Louis XIII et Pavane," by Couperin; "La Chasse," by J. B. Cartier"; "Sarabande and Allegretto," by Corelli, and "Variations," by Tartini.

The second half of the program contained works of a more modern nature. Schumann's "Romance" (A major) was delightfully given, as was Mendelssohn's "Song Without Words" (B flat major), "Moment Musical," by Schubert-Kreisler, and Mozart's rondo (G major). Then came "Canzonetta Indienne," by Dvorák-Kreisler, and the program ended with those two well known Kreisler compositions, "Caprice Viennois" and "Tambourin Chinois."

Without mannerisms or superficial motions, Fritz Kreisler is as delightful in the grace of his bowing as he is in the finish of his musical art.

#### Mme. Blumenschein-Rowe at Home.

Florence Blumenschein-Rowe, the soprano, is the central figure of the accompanying interesting group. These young



A SOPRANO AND HER FAMILY.

folk look as if they might be a very decided and happy

diversion to that soprano's public life.

This snapshot of Mme. Blumenschein-Rowe and her five "Jewels" was taken on the lawn at Blumenschein, their country home.

#### Reception at Lamperti-Valda Studio.

Giulia Valda, the famous singing teacher, gave a recep tion at her studio in Paris on September 19 in honor of Mrs. Frank Tilford and her daughter, Julia Tilford, both of New York, and of Mrs. Stinson and her son, Joseph Stinson, who were formerly her pupils in New York.

Among the guests present were: Princess Cornelia de Bourbon, Prince Louis de Bourbon, Conte Charles Sceinkietricz, Marquis d'Urga, Marquise d'Aste (pupil), Comtesse Dargon, Comtessi Amelie Dargon, Vincent de Loys, Louise Cappiani, M. Whinnery, Mrs. Hugh Reid Griffi Mrs. Reddin and daughter (pupil), Mrs. Arnold Daly and daughter, Mr. and Mrs. Hormby, Mrs. Boyd, Mrs. Dent Mowrey, M. Zeithri, M. Zille, Mrs. Lipscombe, Ruth Lipscombe (pupil), Jules Hie, Mrs. Meyerheim, Mrs. King. Frida Lissler, Mrs. John R. Bennett (pupil), Mr. Berg, Frances Berg (pupil), Mrs. Joseph Humphreys (pupil). Frances Berg (pupil), Mrs. Joseph Humphreys (pupil), Mrs. Marcus Pleeth (pupil), Julia E. Porter (pupil), Mrs. W. B. Corry (pupil), Marie Glover (pupil), Victoria Harrel (pupil), Mrs. Coe, Minnie McClean (pupil), Eleanor V. V. Cator (pupil), Catherin O'Bryan (pupil), Mme. Dargie (pupil), Miss Shain (pupil), Miss Hughes (pupil), Mr. and Mrs. Morris (pupils), Miss Carpenter (pupil), Miss Taylor (pupil), and many others.

#### Alice Hutch'ns Baker Reopens Studios.

Alice Hutchins Baker, planist and teacher, whose studios are in Carnegie Hall and at 63 West Fiftieth street, New

York, has resumed teaching. Miss Baker, an exponent of the Leschetizky method, announces that only serious students will be accepted.

#### Oratorio in the Hippodrome.

R. E. Johnston and Lee Shubert have arranged to give five oratorio performances in the New York Hippodron on the last Sunday night of each month, beginning in December with a chorus of not less than twelve hur voices. The concerts will be under the direction of Tali Esen Morgan, the conductor of the Ocean Grove music festivals. Mr. Morgan will unite three or four of his regular festival choruses which are accustomed to sing to gether in the summer time at Ocean Grove. Rehearsals for the Hippodrome concerts will begin this week in New York, Brooklya and Newark. The first rehearsals will be held on Tuesday and Wednesday nights in the Church of the Strangers, Fifty-seventh street and Eighth avenue.

Both Mr. Shubert and Mr. Johnston were present at "The Messiah" performance, given by a chorus of 750 voices in the Auditorium at Ocean Grove last August, and so impressed were they with the magnificent singing of the chorus that it was decided then and there to give such concerts as these in the New York Hippodrome. Mr. Johnston is of the opinion that "The Messiah" could be given every Sunday evening to capacity houses during the inter in the Hippodrome.

The first performance will be "The Messiah," on Sunday evening, December 28, to be followed by Mendelssohn's "Elijah" on Sunday evening, January 25. It is probable that both "The Messiah" and "Elijah" will be repeated in February and March, and another oratorio given at the last concert on Sunday evening, April 26. Singers desiring to join one of Mr. Morgan's choruses are invited to send their names to him at the Hotel McAlpin, New York.

#### Wolle Dedicates Organ.

J. Fred Wolle, the noted organist and Bach Choir conductor of Bethlehem. Pa., dedicated the new organ in the First Congregational Church of Columbus, Ohio, on Thursday evening, October 2.

The following account of Dr. Wolle's performance ap-

peared in the Columbus Citizen of October 3:

With the majesty of a full symphony orchestra, bringing out early the roll of the kettle drums, the flourish of the brasses and se plaintive soles of the voice, Dr. Fred Wolle played, as a feature umber of his organ recital dedicating the new organ at the First ongregational Church, Thursday night, "Siegfried's Death," from

number of his organ recital dedicating the new organ at the First Congregational Church, Thursday night, "Siegfried's Death," from "Die Götterdämmerung."

At the close the ticking of the clock upon the wall was almost an interruption, so hushed was the audience. The church was quite full, too. When the last note had died away a burst of spplause came in appreclation.

Another number over which the audience was enthusiastic was the familial Beethoven minuet. Other composers represented were Bach, Rheinberger, Gluck, Guilmant, Brahms and Thiele. Dr. Wolle has become nationally celebrated for his interpretation of Bach music and the program included four numbers of "the father of music." It was rather unfortunate that they were arranged in a group. Although Bach requires the greatest skill on the part of the player—and certainly no artist who has visited Columbus recently has played a Bach fugue with greater skill and fire and dignity—yet Bach is too exact and scientific to be generally popular even among discriminating music lovers. (Advertisement.)

#### Faculty Recital at Mount Pleasant.

On Wednesday evening. October 15, the faculty of the department of music (William E. Rauch, director) of the Central State Normal School, Mount Pleasant, Mich., gave

the following interesting program:

Mabelle G. Wright (piano), Alberta Park (soprano),
Cyril Davis (violin), William E. Rauch (baritone).

-Same and distance of the second to the second of the seco
Sarabande
Intermezzo Brahme
Clare de Lune
Jardine sous la Pluie (Gardens in the Rain) Debussy
Mabelle Wright.
Ah, Love, but a DaytBeach
Alberta Park.
Aria, Honor and Arma, from Samson
William E. Rauch.
Concerto for violin in A minor
Cyrii Davis.
The Year's at the Spring
Alberta Park.
TarantellaLiagi
Mabelle G. Wright.
Tutta Raccolta Ancor (Hear Me! Ye Winds and Waves) Handel
(Recitative from Julius Casar, aria from opera Scipio.) William E. Rauch.

#### A Devil of a Name.

The origin of the name "Mephistopheles"—Goethe's De-on—has been discussed by the "Westminster Review." mon—has been discussed by the "Westminster Review." Goethe acknowledged to Zelter, the musician, that he could give no definite explanation of the name. One theory makes it a hybrid Graeco-Hebraic formation—"mephis" and "tophel" (liar). Another makes it all Greek—"mephostophilos" (he who does not love the light), and it would seem that the "e" was replaced by "i" in England Perhaps the right spelling would be "i," and the word might then mean "a lover of evil."—Rochester Post Ex-

#### BALZAC, MUSICIAN.

Edited by the Composer Xavier Leroux, Gabriel rnard Publishes a Curious Essay Called "Balzac, Musician." ea, Edite

The aforementioned piece of writing shows how the author of "The Human Comedy" gives to music a prominent part in his work, putting forth upon the subject some theories really surprising for their precision and depth

I pick from the article some paragraphs specially interesting. It is evident, Bernard says, that the musical element has found its way into literature, to such an extent that the modern novel can be considered to be saturated, at least impregnated with music. And this was inevitable, for music was bound to penetrate into an artist'c form of expression which is similarly infinite, and tends to become universal. Granted that music, wherever it penetrates, leaves an idealistic mark, it is easy to understand how such a mark shows in bolder relief upon a real-

After having observed this fact in numerous books of different kinds, we have asked ourselves whether music has a function of its own, and what that function can be in the rk of the original creator of the modern novel or rather of the realistic novel, though we regret to apply such a narrow adjective to work so eminently comprehensive as that of Balzac.

Law, medicine, painting, mathematics, and so many other branches are brought into play in the "Human Comedy" as social factors; music as well, but it occupies a place apart (just as it does in our life) not similar to those occupied by other arts: such as painting or sculpture.

In the works of Balzac music acts directly upon indi-viduals"; the writer considers it as a psychological element of primary importance, and we see him grow en-thusiastic over the employment of such means. Though his friend, Leon Gozlan, had the frankness to

profess for poetry (poetry in verse, of course) a kind of mild, conventional, admiration he could not escape the fas-cination of music, which aroused in him unbounded en-thusiasm and compeled his highest respect.

The power to realize and coordinate the differences, often contradictory, of the various aspects of the same often contradictory, of the various aspects of the subject—a power fully evolved by that master of novelists, J. H. Rosny, Sr.—allows him to discover in music an inexhaustible supply for philosophical speculation, and an ever fresh spring of new emotions.

We need not stop to examine Balzac's own musical taste, nor his eclectic temperament. On that subject allowance must be made considering the exaggerated favor in which some of the composers of the period were held by the public—a factor which posterity did not ratify. But all the same, his Ilberal admiration for composers of quite divergent styles and ideals did not prevent his numerous pages on music to remain as a masterful and unprecedented example of the integration of music with literature.

Gabriel Bernard deals elsewhere with "the musicians of Balzac". Some of them, like Gambara, may be considered as among the greatest creations of the author of the "Human Comedy."

His "musicians" belong to three different classes: the composers—the causes; the interpreters—the means; the listeners or even the simple music lovers—the effects. The last are not the least important, for they serve to demonstrate how fur Balzac heard the psychological echo of

Let us first examine his "composers"; there are four f the very first rank in his "Human Comedy": Gambara, cons, Schumann, Conti. Pons, Schu

Gambara is an abnormal exception. In this miserable Italian wretch, incapable of inspiration unless under the stimulus of alcohol, Balzac sees the foregunner of the musical evolution of the century. Of this character, which inspired Huard's and Widkopff's masterful interpretations, he writes:

A first glance revealed to the observer that intelligence

had stifled passion in that man."

Gambara struggled with the vain effort of a great musical intellect confronted with its insufficient means of expression, and aggravated by the lack of appreciation on the part of the publi

Long before Wagner thought of a trilogy, Balzac gave Gambara the credit of imagining a trilogy of operas form-ing an organic whole, and for which he wrote the libretto

The first of the three operas is "The Martyrs," the sec-ed "Mohammed," the third "Jerusalem."—The God of the West, the God of the East, and the conflict of their reis over a grave.

Before playing "Mohammed" for the Count Andrea. Gambara says: "You are, no doubt, the one who can appreciate the heauty of this triple conception, and its varied possibilities." He sits at the piano and begins to possibilities." He sits at the piano and begins to com-ment upon his "Mohammed," imagining all the time that he is playing it; when in reality his fingers wander aim-lessly upon the keyboard producing a frightful cacophony! -He has not drunk enough yet to become inebriated!

Notwithstanding all this, his description of his opera is forcible and such as to impress the reader with its potency and originality.

The exordial sentence is worth quoting as it shows how Balzac, in common with so many other intuitions, pos-sessed the dramatic sense of the voice. "The whole opera," Gambaia says. "rests on a sound basis and on fertile ground. Mohammed must have been a very good basso,

and his wife, Cadhige, an excellent contralto?"

These few touches would be sufficient to place Gambara among the best drawn types of "musicians" which litera-ture has produced, but we find also personified in Gambara the great discussion upon German and Italian music. The essential arguments of this question are treated with perfect impartiality, and summed up in a theory, which as put forth in the year 1837, sounds really prophetic!

And that is not all. Balzac does not disdain the study of those physical laws which govern the production of sound, and he makes Gambara an inventor of new instruments intended to enrich the orchestra. Furthermore, Gambera exclaims: "Ah! to be a great musician, my dear Count, one must be also a man of great learning! Without instruction one would look in vain for local color as Withprofound ideas. The musician who composes for the sake of composition is a common artificer and will never be a

To conclude, we may say that Gambara is wholly of a place in a treatise upon the "History of Musical Aesthetics ROMUALDO SAPIO.

#### SAN ANTONIO WELCOMES LOCAL ARTISTS.

Texas City to Have Attractive Concerts This Se

San Antonio, Tex., October 8, 1913. On Friday, October 3, San Antonio had the pleasure hearing two of her own people, Vera Nette, coloratura so-prano, and Rafaelo Diaz, dramatic tenor, two young people who have just returned from study atroad; Vera Nette, after an absence of seven years, Rafaelo Diaz, after one of ten years. The concert was a success both artistically and socially. Each singer was literally bombarded with flow-Both voices were heard to advantage in operatic arias lieder. "Rudolph's Narrative," "Mimi's Song" and the and lieder. ous duet which closes Act I of "La Boheme," the final number on the program, which was given in the regular stage setting and costumes. Vera Nette leaves October 20 to join the Boston Opera Company, and Rafa: lo Diaz left October 6 to join the Oscar Hammerstein Opera

Saturday, October 4, the Travis Club, the most exclusive club in San Antonio, presented Rafaelo Diaz in concert, assisted by Mrs. L. L. Marks, soprano; Master Warmick, violinist; Edward Goldstein, cellist; Mr. Tulipan, violinist, and Maestro de Acugna, accompanist. Rafaelo Diaz received a veritable ovation,

Musical attractions of the Tuesday Musical Club this year include: Frances Alda (soprano), Gutia Casini (cel-Frank la Forge (composer-pianist), November 15; and Mme. Schumann-Heink, December 5.

MRS. STANLEY WINTERS

#### Organists Plan for 1914 Convention.

At the meeting of the executive committee of the Naonal Association of Organists, held at the residence of the president, J. Christopher Marks, last Tuesday evening, August 5. 6, 7, 8, 10, 11 and 12, 1914, were the dates decided upon for holding the seventh national convention at Ocean Grove

Enthusiastic letters were received and read from a nu ber of the State presidents and members of the national committee. Reports were given of the successful State banquet held at Meriden, Conn., and an announcement that another banquet will be held in Hartford, Conn on Monday evening. November 10, which will be attended several members of the association from New York City and vicinity. Edward Young Mason, the State president of Ohio, writes that a great banquet of organists is to be held at Columbus, Ohio, on Tuesday evening, November 11. Other States and localities are organizing local councils and it is certain that no such activity has ever been known before in the organization.

At the close of the meeting, the committee sat down to delightful supper furnished by the hostess, Mrs. J. Christopher Marks.

The first "get together \$1 dinner" of the National Association of Organists in New York will be held at the Hotel Gerard on Monday evening, November 17.

One of the ushers approached a man who appeared to be annoying those about him. "Don't you like the show?"
"Yes, indeed?" "They why do you persist in hissing the
performance?" "Why, m-man alive, I w-wasn't hissing!
I w-was s-simply s-s-s-saying to S-s-Sammie that the
s-s-s-singing is s-s-s-superb."

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#### MARGARET HARRISON SOPRANO MME. NORDICA SINGS IN THE ANTIPODES.

American Diva Delights Australians-Supporting Artists Also Make Fine Impression—Manager Shipman Goes to New Zealand to Arrange Tour of That Country.

When Frederick Shipman, the Chicago impresario, undertakes to manage an extended tour for an artist, he can be relied upon to produce results of a startling nature. It is his policy to give personal attention to all the details, and he goes so far as to accompany some of his artists or rather to precede them, preparing the way for successful concerts. Consequently it is not to be wondered at that phenomenal success has attended the Australian visit of Lillian Nordica and her party, consisting of Paul Dufault. tenor; Franklin Holding, violin'st, and Romayne Simmons,

The MUSICAL COURIER already has given an account of Mme. Nordica's extraordinary reception by the people and the press of Sydney. An even greater triumph awaited her in Melbourne, where with her associates she gave four

Of her first concert, the Melbourne Age, August 7, gives the following glowing account:

the following glowing account:

If curiosity was the dominant feeling among the audience at the beginning of Lillian Nordica's first concert in the Auditorium last night, it very quickly gave way to enthusiasm. For before the famous prima douna had gone very far with her program music lovers recognized that our latest visitor is a distinguished artist, one who gives not only fine art, but strong art, and who touches many of the great springs of feeling and passion with such force and effect that songs from her lips are not only extremely interesting from a musical point of view, but moving in an emotional sense to an extraordinary degree. In brief, Mme. Nordica was able to give them thrills as well as trills, and dramatic sensation as well as vocal dexterity, and she altogether covered such a wide range of expression that the narrowed confines of the concert hall, to a large degree, at all events, vanished. So with all this there was every reason for the audience being enthusiastic. The diva sang, and sang again, but there was no lessening of the enthusiasm, the climax coming after a superb performance of the final item, Schubert's "Erl King."

Schubert's "Erl King."

In doing all this, it is true that Mme. Nordica made use of certain aids which old-time sticklers would have condemned. Thus he indulges in facial expression and gestures to a remarkable extent, while in her movement to and fro, in which all the phrases of an item are as much reflected as in actual tone, she exceeds ever the great Calve herself. Furthermore, she makes use of tone shadings and dramatic emphasis in a way which has hitherto been looked on as the privilege only of the operatic artist, in true operatic surroundings. There are other things also where the classic traditions are violated. But this is only to say that our artist is thoroughly modern. The clear, unblemished line of the early Italian style has given place to something which, if at times perhaps less gracious and elegant, is full of blood and nerve. It is the art which aims at truth of expression; which hurta as much as it delights; which is not static, but mobile; which is not of one pattern, but of many patterns. And so the resultant impression is that of song become rich, varied, very often thrilling and exciting, and invariably interesting and compelling.

The full force of this could, of course, only come in those items

song become rich, varied, very often thrilling and exciting, and invariably interesting and compelling.

The full force of this could, of course, only come in those items where a wide range of emotion was possible. In some of the artist's songs (what Charles Lamb would have called "briskets, or veiny pieces"), there was hardly more than all that is comprised in skilled artistry. But in the stronger works, pieces like "The Erl King," the scena from Act II of "Madame Butterfly," "Brunnhilde's Battle Cry" ("The Valkyrie"), the effects were so attring as to almost take the audience off its feet. The "Erl King," showed Mme. Nordica at her very best, for here all the histrionic aids she uses were brought to bear on a work which whirls along so rapidly that the incongruity of "acting" the song was scarcely noticed. The frightened child; the father, all outward assurance, but full of inward forebodings, and the allucing strains of the fiend, were given with graphic intensity. Like a true dramatic singer, Mme. Nordica did not pay much attention to mere beauty of tone. But what she did do was to give thrilling versimilitude to every phrase—the terror stricken accents of the victim, and the decoying enticement of the "Erl King" being done with particularly impressive results. As to "Brunnhilde's Battle Cry," that was perhapa the most brilliant piece of declamation Melbourne music lovers have so far heard. The way the singer climbed higher and higher into the giddy heights of the B's and C's in alt was nothing short of a tour-deforce. It aroused a furore, and had to be in part—and the best part, the last—repeated. The moving scena, Butterfly sings in anticipation of Pinkerton's return, was another great effort, in a some what less strenuous vein, though at the end Mme. Nordica again rose into music drama with a terrific climax.

Her other items were not so exciting in rendition, but for all that were very finely done. "When Cherries Bloomed" (Wakefield

Her other items were not so exciting in rendition, but for all that were very finely done. "When Cherries Bloomed" (Wakefield Cadman) was beautifully sung, and Stange's melodious "Damon" had, among other things, a lovely trill at the end of each verse which won immediate favor. Debussy's "Mandoline" likewise showed the lighter moods of the singer to fine effect, as did also Jensen's "By Manzanarea" (a charming piece of descriptive work) and some other numbers of lesser interest, including many extras.

and some other numbers of lesser interest, including many extras.

Assisting Mme. Nordica were Paul Dufault (tenor), Franklin Holding (violinist) and Romayne Simmons (accompanist). M. Dufault's powers are well remembered from his achievements of last year, but, judging by the admirable singing he gave last night, he seem likely to surpass what he did then, since in voice, in vocalization and expressive phrasing he was a treat to listen to. One of his finest efforts was an aria from Massenet's "Le Cid," in which the beauty of his brerry moulded tone came out perfectly. Bruno Huhn's setting of Henley's somewhat egotistic "Invictus" ("I Am the Captain of My Soul") was a good sample of his skill in vigorous declamation, and in a gentler way he did nothing better in the course of the evening that a delightful little song by Sinding.

entitled "Sylvelin." Franklin Holding proved an exceedingly capable violinist. His tone is pure, and his execution clean and at times very brilliant. Specially impressive was his reading of Saint-Saëns' finely sustained "Rondo Capriccioso." As to Mr. Simmons, he is certainly an accompanist fit to play for such a great artist as Mme. Nordica. In fact, her style is his, which is to say that he believes in good tone and plenty of it, but always in its proper place. Some of the effects he gave were quite orchestral in their grandeur, while, as for accuracy, ability to go with the soloist and sympathy, we have not often heard his like. He is not the least important of a great company.

In connection with Mme. Nordica's last concert at Melbourne on August 14, an interesting event, showing the deep impression which the American prima donna made on the people of that city, is described by the Argus, as follows:

There was a pleasing sense of intimacy between Mme. Nordicand her enthusiastic audience at the Auditorium last night. It



Copyright by Aimé Dupont, New York.

ncert of an all too brief season, and the great prima was the last concert of an all too brief season, and the great prima donna received an ovation from the large number of people who had assembled to do her honor. Paul Dufault, Franklin Holding and Romayne Simmons—the brilliant members of Mme. Nordica's concert party—all came in for their individual shares of the hearty plaudits that characterized the occasion. Great interest was taken



FRANKLIN HOLDING.

in the poetically conceived ceremony in which a number of girls dressed in white, and carrying staffs entwined with the golden wonder of wattle blossoms, formed themselves into a League of Youth and Beauty—as an act of homage to one of the greatest of the world's singers. Mme. Nordica cannot fail to carry away happy memories of her visit to Melbourne—emphasized, as they will be, by this charming and touching tribute of affection and admiration.

The successful Australian tournee of Lillian Nordica, Franklin Holding, Paul Dufault, and Romayne Simi

and her company has, served to demonstrate again the lete efficiency of the Shipman manag

Frederic Shipman is thus featured in the New Zealand Sporting and Dramatic Review, of September 4, after his arrival in Auckland, to prepare the way for the Nordica tour in New Zealand:

Coming events cast their shadows before them!

When Prederic Shipman happens along in that brisk, breezy way of his, there's sure to be something big in the wind.

For Mr. Shipman halls from the land of bigness, and the Canadian impresario is not the least among his country's productions. In fact, the gods have biest him with more than his share of brains, vitality and "go."

Frederic Shipman never does things by halves. Mme. Nordica brings him over this time, or, rather, he is bringing her—America's greatest dramatic soprano. Nordica is one of the chain of four great artists that Mr. Shipman has wielded. David Bispham, who



PAUL DUFAULT.

recently created a furore in Australia, and unfortunately had to return to America before New Zealanders had a chance of hearing him, was the first of the quartet. Mischa Elman, the Russian violinist, is booked for 1914, and Mme. Schumann-Heink, contralto,



FREDERIC SHIPMAN.

for 1915. Four supreme artists in their own line, and Mr. Ship-man has their exclusive management.

man has their exclusive management.

"It all depends on the success attending Mme. Nordica whether it will bring the others over to New Zealand," Mr. Shipman told a Review representative.

"But I feel certain they will rise to the occasion. I have great faith in Australasis. Mediscrity doesn't pay here. Give them the goods, and no people are quicker to respond."

It is some four years since Mr. Shipman was last in New Zealand, Jessie McLachlan (the Scottish singer) and Marie Narelle the Irish vocalist) blowing him into New Zealand. America called

him again, and he took Mme. Melba through his country on a tour that was made memorable in the annals of a country of annals. It stands out as a record in managerial enterprise.

Mr. Shipman has Mme. Nordica on a three years' contract for a world's tour. They do Japan and the East comprehensively on the conclusion of the New Zealand season, and finish up in London in March of next year at a big concert in the Albert Hall.

"You know, of course, that Nordica is considered the greatest Wagnerian exponent the world has ever known," said the entrepreneur. "It was Cosima Wagner who chose her to create the role of Elsa in 'Lohengrin.' This was in 1894. No other living singer can touch her in these roles. This is an axiom!

"A wonderful presence, wonderful dresses, superlative charm of manner and incomparable voice. That is Mme. Nordica!

"New Zealanders," continued Mr. Shipman, "will rejoice to hear that Paul Dufault (the tenor here with Claneros) will be one of the artists. He needs no further heralding. Then there is Franklin Holding, an American violinist of culture and temperament, while in Romayne Simmons you will hear a phenomenal accompanist. He's the highest priced accompanist in America. Mme. Nordica has engaged him for fifteen years. To hear him accompany her "Brunnhilde's Battle Cry," which she is compelled to do at every program whether it is set down or not, sets you tingling."

Mme. Nordica arrives in Auckland from Sydney on Sunday, and will give her first concert in the Town Hall on Monday, September 15. The American songstress could certainly have no "liver wire" to electrify her New Zealand audiences into recognition and appreciation of her supreme art than Frederic Shipman!

#### REMARKS ON PRIZES.

Michigan Conservatory of Music, Detroit, Mich., October 14, 1913.

To The Musical Courier:

Just whether or not prize offerings to American composers are or will be an inspiration to write, and whether or not these offerings will be conducive to further coming or continued composing seems to be a question

A prize will not move one way or the other the gifted composer (though it may encourage him), for he will, as always, write because he must, and because he is gifted, because composing is as much of his being as life itself. This is so and must be so, or else men would not spend their lives working for that which is hardly ever appreciated, and seldom brings anything else to its author or coposer during his life than the pleasure of work. gospel of work is his creed. Prizes will not move him to go on, nor to discontinue, nor to do more than he must do by natural impulse; for inspiration comes to him prayer, as a holy communion, as sacred speech with the

He who writes because he is a prophet, a voice crying in the wilderness, because he has been sent to speak and tell hidden truths, will do so in the face of success or failure, in the face of luxury, poverty, ease, or disease. Prizes are good because they voice desire—and "desire is prayer"—prayer is thought consecrated upon good. He who writes music for money will fail, but he who writes music because he must, has already succeeded.

That composer who speaks falsely is a wilderness wherein there is no voice. As God is God, whether we know him or not, so is music what it is in reality, judged, or unjudged.

CHAS F. CARLSON.

#### Fanning and Turpin Activities.

Cecil Fanning and H. B. Turpin are spending several days at their respective homes, after their successes at Maine Festival and in the East.

While in New York recently Messrs. Fanning and Turpin had daily rehearsals with Anna Case, of the Metro-politan Opera Company, of an Irish musical sketch, which they wrote while abroad and which will be given in the East a number of times during January.

morning of October 10, Mr. Fanning, acco nied by Mr. Turpin, gave a recital at the home of Mrs. Riker, Seabright, N. J., which was one of a course of concerts arranged by Mrs. R. W. Hawksworth, Anna Case and Albert Spaulding, being the previous artists to appear

October 17, Mr. Fanning and Mr. Turpin start on an extensive tour, which will take them as far west as Denver, Col., and will close December 18, when they will return to their homes to spend the Christmas holidays.

#### Rider-Kelsey-Cunningham Joint Recital.

Corinne Rider-Kelsey, soprano, and Claude Cunningham, bariton, will give their only joint song recital in New York this season, in Carnegie Hall, Sunday afternoon, November 2. The program will consist of selections by Mozart, Handel, Schumann, Brahms, Schubert, Beethoven, Wolff, Debussy, MacDowell, Sinding, Chausson, Hue, Pierne, Henschel, Campbell-Tipton and others. Besides solo numbers, Mme. Rider-Kelsey and Mr. Cunningham will sing three duets.

A musician once wrote that to hear Strauss' "Elektra" or his "Domestic Symphony" always made him think of the old Scotch piper who said: "Ah, there's ane nicht I sall ne'er forget. There's were nineteen pipers beside mysel' a' in a wee bit parlor, a' playin' different tunes.
just thocht I was in heaven!"—San Francisco Argonaut.

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ONE reason why so many musicians talk constantly about music is because they talk about nothing else.

"PARISINA," the new opera by D'Annunzio and Mascagni, will have its premiere at La Scala, Milan, November 17.

AT its opening concert in New York this season, Thursday evening, November 6, the Boston Symphony Orchestra will play Beethoven's seventh symphony and shorter numbers.

A commission consisting of such famous Italians as Arrigo Boito, Umberto Giordano, Enrico Bossi, Gallignani and Bolzoni has elected Maestro Cilea director of the Palermo Conserva-

MINNEAPOLIS heard the first American performances last Friday and Saturday of Richard Strauss' new "Festival Prelude." Other items on the program of the Minneapolis Symphony Orchestra were Tschaikowsky's E minor symphony, the "Meistersinger" prelude, and Schubert, Beethoven and Wagner numbers, sung by Putnam Griswold.

PADEREWSKI'S first New York recital had to be cancelled last Saturday, as the pianist was suffering from an attack of grippe. He is much better at this time, however, and will make his other appearances as advertised, beginning next Saturday, October 25. His New York recital is announced for Saturday afternoon, November 1, in Aeolian

OPERA in English refuses to fail at the Century Theater, and our Italian, French and German citizens are beginning to gape with amazement. Perhaps, after all, it is the music and the singing that count in opera far more than the text and the language in which it is delivered. We care not what an opera is about so long as it has melody and a cast able to sing.

IT is said that Alessandro Bonci will not be with the Chicago Opera this season, for "family reasons." However, the great tenor has, by way of compensation, offered to appear there next year for twenty-five appearances, while taking pay only for twenty, thus reciprocating somewhat for the kindness of the Chicago Opera in releasing one of its main attractions for the season 1913-14. The tenor element, however, of the Chicago Grand Opera Company, notwithstanding the loss of its best asset, looks formidable.

Before Justice Pendeleton in the Supreme Court the other day, the injunction suit of the Metropolitan Opera House against Oscar Hammerstein was argued pro and con for three hours. with the result that the Justice took the matter under advisement and reserved decision, promising to come to a conclusion in about three weeks, or as soon as the Court is cleared of election cases. Those who expected to see the Metropolitan Opera House directors electrocuted on the spot were as disappointed as those who thought that Oscar Hammerstein might be hanged and quartered in plain sight of the spectators.

As usual when enterprise and liberality are in order, the Musical Courier was the only musical journal outside of Italy which sent a special representative to the Verdi celebrations at Parma and Busetto. H. O. Osgood was sent by the Musical COURIER from Paris to Italy to obtain first hand reports of the Verdi festivities there, while every other music paper and all the dailies contented themselves with copying the stereotyped matter sent out by the press associations. In the case of the Liszt celebrations at Buda Pesth last year it was the same story. The Musical Courier sent

Arthur M. Abell from Berlin to the Hungarian capital, and he was the only musical journalist present and the only American newspaper man to be received in audience by the Austrian Emperor. It always has been so; the Musical Courier first, the rest nowhere. In this issue Mr. Osgood concludes his fascinating notes on the recent doings at Parma and Busetto.

CHICAGO reports that the opera organization of that city will not appear in New York this season are untrue. As a matter of fact, the Chicago-Philadelphia Grand Opera Company will appear in New York in February, giving three novelties, among which may be mentioned "Monna Vanna" and "Don Quixotte." The artists who will appear in those productions are Lucien Muratore, Mary Garden and Vanni Marcoux. It is quite true that Titta Ruffo will not sing with the company in New York, but those who wish to hear him will have only to cross the bridge, as he is booked to appear with the Chicago Opera in Brooklyn.

Our Cincinnati correspondent informs the Musi-CAL COURIER that preparations for the May Music Festival of 1914 are well under way and have, in fact, been going steadily forward since the day following the close of the festival two years ago. The chorus was called together for the first rehearsal on October 6, and since that time many new voices have been added. The material at hand, continues our informant, promises fine results. The works to be performed include Berlioz's "Damnation of Faust," Bach's B minor mass, and Beethoven's ninth symphony. Other important choral works will be taken up later, probably some novelty or new choral work for children's voices, the children's chorus now being one of the most attractive features of the festival. The six concerts of the May festival will be held on May 5, 6, 7, 8 and 9, 1914, with the Cincinnati Symphony Orchestra, under Dr. Kunwald, replacing the Chicago Symphony Orchestra, which had been the official orchestra of the festival for so many years.

OSCAR SEAGLE, concert singer and pedagogic associate of Jean de Reszke in Paris, was accorded a whole page interview in the New York Times of last Sunday, and discoursed in a most wholesome manner about American vocal students and the reason why they are able to accomplish much and quickly. Mr. Seagle says that the American singing students in Paris-they number about 500have splendid natural voices and are the best workers. Added to those qualities, the sons and daughters of Uncle Sam possess also more energy than the other nationalities, more driving power, and think nothing of spending all the money at their command if it insures a short cut to the realization of their ambition. Not that Mr. Seagle commends the short cut. He explains carefully that "in the last instance there is no such thing as shortening the process. . . if the singer ever stops working, he begins to deteriorate." A passage of the Seagle interview which will cause some surprise as well as gratification in the circles most affected, concerns our national habit of talking through our noses-the so called "American twang." Mr. Seagle hails the much abused twang as a vocal asset rather than a detriment, and gives his reasons in this wise: "As for the nasal twang, which has been so much criticised in the American speaking voice, it is a help rather than a hindrance in developing that voice for The resonance is already in the head. singing. where it belongs. If you start with a throaty quality, the very first thing you have to do is to get rid of it. The American rarely has that defect, at any rate. He may talk through his nose. That is all right so long as he doesn't talk in his nose-which is a very different thing." Therefore let us all keep

# PARMA CONTINUES ITS VERDI FESTIVAL.

# Account of the Operatic Doings Under Maestro Campanini—"Falstaff" Given a Fine Performance—Characteristics of Parma—Later Letter Tells of Earlier Doings—Busetto Festival Discussed.

Paris, October 7, 1913.

Tireless Maestro Campanini featured his Verdi festival at Parma last Wednesday with the first presentation of "Falstaff," that wonderfully youthful product of an octogenarian. It was produced with the following cast:

FalstaffSammarco
FordBadini
FentonDi Bernardo
CaiusPini-Corsi
BardolfoSpadoni
Pistolade Segurola
Alice
Nanetta
Quickly Mme. Delna
Meg

Nobody is more sorry than I that MUSICAL COURIER work in Paris did not leave me time to remain in Parma to hear Verdi's last and perhaps, musically speaking, greatest work, with the cast named above and under as fine a leader as Campanini. As it is, I must depend on the Parma papers (one of which, in its enthusiasm, runs to four columns) for an account.

As might be expected, "Falstaff" did not stand behind the other operas of the list in success. Mario Sammarco's splendid singing and acting are too well known in America to need any fresh praise and such a role as Falstaff gives him every opportunity for the display of his exquisitely finished vocal and dramatic art. The reports describe his personal success as having been tremendous. Pistola is one of the special bits for which Andrea Perello de Segurola is well known wherever he has appeared, and his humorously artistic portrayal of the part did not fail to make its usual impression at Parma-"incomparable" as one of the papers described it. Di Bernardo made a very satisfactory Fenton, and was specially commended for the warmth of his singing. Among the women, all of whom were excellent, the well known Paris artist, Maria Delna, who had gone to Parma especially for "Falstaff" and the "Requiem," earned special applause by her capital work. The papers record further that orchestra, scenery and stage management showed no deviation from the very high standard set in the operas already given. There was a sold out house and unstinted applause. At the end Campanini and his artists were called out again and again, "numerosissime" times, as the Corriere della Sera (Milan) reports, and we cannot doubt that "il succeso assunse veramente l'aspetto di un trionfo" for Campanini, as the Gazetta di Parma testifies. There remain only "Don Carlos" and "Rigoletto," both with Titta Ruffo as the spe cial attraction, to be done, and then the festival will close with performances of the "Requiem" on October 11 and 12, for all of which I have made arrangements to get special reports direct from Parma.

Parma itself is a little city of about 45,000, which has the good luck to be situated on the principal railway line in Italy, that from Milan to Bologna and Rome, to which fact its owes the presence of an occasional visitor from the outside world, for it must be confessed that in itself it has very little to attract visitors. Its principal art treasures were taken off to Naples way back in 1734 by one of the connections of the Farnese family, which had reigned in the duchy of Parma for a good many

years, who left only one or two rather poor pictures of Corregio and the frescoes in the Cathedral and the convent of San Paolo, the latter of which, so to say, being nailed down fast, he was unable to take along without carrying the buildings in question too, rather a difficult job. But he might as well have taken the famous fresco in the Cathedral for all the good it does the present day visitor, as it is carefully concealed from sight by a doubtfully artistic scaffolding. Bt it said in justice to the city, reliable witnesses testify that it has an excellent paleontologic collection at the university and a fine archeologic museum in the Farnese palace, but as few of us who drift through Italy are either jaleont or arche "ologists" that is rather poor comfort for us. The public buildings are neither very numerous, interesting nor attractive, the most enticing of them being the new public baths, which, though lacking a historical past, are bound to have a great future in that city. The principal products of Parma are ham, cheese, tomatoes, Cleofonte Campanini and Arturo Toscanini, and I must af-



CLEOFONTE CAMPANINI AT HIS COUNTRY HOME IN SALSOMAGGIORE GOING FOR HIS MAIL.

firm that the first three stand as high in the epicurean world as the latter two in the musical.

For those of us who were there especially for the Verdi festival, the city consisted, however, of practically only one square block, one corner of which was occupied by the Teatro Regio, the diagonally opposite one by the Piazza Garibaldi, where one may sit at little iron tables before a dozen cafes and drink really good coffee and a mixture called because nobody ever heard of it "Americano," in America, and the third and fourth corners by the two principal hotels, the Albergo Croce Bianca -where were Carolina White, Sammarco, Eleanora de Cisneros, Amadeo Bassi, de Segurola. Rosa Raisa and Maestro Campanini himself-and the Hotel d'Italie, which was honored among others by Bonci, Titta Ruffo, Martinelli and Nini Frascani. A promenade about this block was only occasionally varied by a walk across the bridge, over something which is described by the guidebooks as the River Parma,-at the present time a very weakly infant in the rivulet family-into the Public Gardens, the most attractive feature of Parma. They are occupied this year by an exhibition in honor of the Verdi Centennial, the best feature of which is the department devoted to the There is a reproduction of the theater exhibit. orchestra of Monteverde, seventeen well made lifesize figures, each one performing on one of the instruments which went to make up that composer's band, except one who is bravely pumping the bellows of a small, melodion-like instrument upon

which another plays. The leader sits at the harpsichord-or whatever the corresponding Italian instrument of that period may have been calledplaying with the left hand and beating time with the upraised forefinger of the right. This group was capitally made and very interesting to study. Unfortunately there was no picture of it to be had which would reproduce sufficiently well to make it worth while sending to the MUSICAL COURIER. Another feature of this theatrical exhibition were twenty or so splendidly made scenic models, representing scenes from the earliest Italian opera, up to Verdi. These were exhibited in a darkened room on miniature stages with exactly reproduced lighting effects. There were also hundreds of manuscripts, letters, playbills, caricatures, costumes, etc., having to do with Verdi and his works.

On the way out to the Public Gardens one has to pass through the courtyard of the huge, unfinished-not because it is new or because it ever will be finished, but simply because it was left incomplete-Farnese palace in which is the Teatro Farnese, one of the world's largest auditoriums. Used in the days of the pleasure-loving dukes for operas, ballets and spectacles of all sort, the wooden fittings of the interior have now fallen into decay. Only very occasionally, as at present, is it temporarily repaired and redecorated, to be used for some special festival. It has room for 4.500 spectators, about half of them sitting on the floor of the theater, and half on the raised amphitheatre, and it will undoubtedly be more than full at both performances of the "Manzoni Requiem" which will be given there on October 11 and 12, as a fitting close to the Verdi festival. The soloists will be Giannina Russ, Maria Delna (Paris), Alessandro Bonci and Allan Hinckley. There will be a very large orchestra and a chorus of 400 voices, 200 from Parma and 200 members of the Beethoven Society of Paris, who are going down to Italy especially for these performances. Maestro Campanini will be at the head of the forces, and it will be something worth going miles to hear. As it is always our aim to impart bit of useful information, we may add that the Teatro Farnese was erected in 1618-28, from plans by Giambattista Aleotti-being then the largest theater in the world-and is interesting architecturally as an intermediate step between the Teatro Olimpico of Vicenza (designed in 1579 by Palladio, the teacher of Aleotti, and the first to get really away from the traditional form of the antique theater), and the modern form of theater.

The auditorium of the Teatro Regio, Parma's principal theater, where the operas of the festival have been given, is one of the most beautiful and symmetrical which I have seen in Europe, and the acoustic properties are excellent. It is like a horse-shoe in shape, with several tiers of boxes. The scheme of decoration is in gold and cream white, with the walls of the boxes covered in dark red, and as the gold has been used sparingly and with good taste, the general effect is excellent. The spectators sit in the 120 boxes and on the floor of the house, but they are not the real audience—that audience which has the reputation of being the most critical in Italy. Part of the audience stands on the floor

behind the seats of the spectators, and part of it sits in the gallery on top of the tiers of boxes, while the remainder stands in the gallery and leans on the shoulders of those who were lucky enough to get seats in the front and only row there. It is very quick with its appreciation and applause, and it is said to be just as quick and generous with its disapproval, though everything went so well that I was not able to judge of the truth of that. It is sometimes rather an uncomfortably impetuous



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audience and is apt, right in the midst of a scene, to discuss at length some artistic point in tones fully as audible as those of the singers and orchestra.

It was by no means "cheap opera for the masses" at the Verdi festival, for the masses had to pay five lira—equal to one cold dollar—for general admission, which they appeared to do cheerfully, for I can testify from personal knowledge that every seat was full and the standing room crowded at every performance while I was there, except the one evening where "Aida" was substituted for "Don Carlo" on account of Titta Ruffo's illness; but even then there were very few empty spaces. All the front of the orchestra cost five dollars per seat, the very back rows downstairs costing three—and they were all genuinely sold, there not being paper enough in any house to make a cocked hat even for a very small boy.

A glance at the snapshots on another page will show what a happy family the artists formed at Parma. I have one or two more which will follow next week, with Mmes. White and De Cisneros, which were unfortunately not finished in time to catch this mail.

A magnificent triumphal arch with a semicircular colonnade is being erected at Parma in honor of Verdi. In its present state it most closely resembles a prospective railroad roundhouse, but when completed it will be the largest and most magnificent monument to the illustrious composer in existence. A capital situation has been selected for it directly behind the railroad station at the entrance to the city, so that no one even passing through on the way to Rome can fail to see it, and for the stranger arriving at Parma it will be a most impressive testimonial to the esteem in which the Emilians hold their great man.

Among the visitors to the Parma festival was Mrs. Harold F. McCormick (formerly Miss Edith Rockefeller), who is an honorary citizen of the city of Parma and fairly idolized there, the local papers devoting columns to the announcement of her arrival. Mrs. McCormick has for years been

active in America in making propaganda for all things Italian, its language and art, and it is, if I am correctly informed, principally through her financial assistance that Parma is able to erect the splendid monument to Verdi, reference to which is made in the preceding paragraph. On her arrival at Parma she was received by a deputation headed by the Sindaco, Senator Marotti, the assessors Isola, Crispo, Pavesi; the secretary Palisasso; Signor Tedeschi, president of the Verdi Committee; Signor and Signora Cleofonte Campanini and others.

Campanini is, by the way, quite a landowner in and about Parma. The Teatro Reinach, opened with "Rigoletto" the 5th of this month, belongs to him and the winter season will be in charge of his nephew, Lohengrin Campanini. rectly opposite the theater, on Parma's principal street, is the new building which he is erecting, a four story structure with stores underneath and apartments above, in the topmost of which Campanini will reside when in Parma. About half an hour's drive out of the city he has a farm, with real cattle and produce, and in the farmhouse there is a room filled with many interesting souvenirs of his famous relative, the great singer Campanini. Then to complete the tale he has a villa at Salsomaggiore, the famous Italian bathing resort, with strong iodine springs not far from Parma, where all the famous singers are bound to turn up at least once a year in summer to strengthen their throats with

Some of the artists singing at the Parma festival reside at Salsomaggiore—really a much pleasanter place than Parma itself—and came over in autos for rehearsals and performances. Allan Hinckley, with Mrs. Hinckley, was there and liked the place very much, as is attested to by the "smile that won't come off" shown in the snapshot taken on his balcony at Salsomaggiore.

The festival was very little advertised outside of



TOSCANINI.

Northern Italy, and there was hardly need of it, as the theater could not have accommodated more than it did. I saw only very, very few Americans and English—or other foreigners, for that matter—there. Among the Americans was Mrs. Lois Patterson Wessitch, mezzo-soprano, who has been coaching at Florence with Maestro Lombardi, and

who will continue there this coming winter with him.

I met, too, Humbert F. Tosi, representative of Thomas A. Edison, whom I had had the pleasure of knowing when he was in Germany.

Thanks are due from your correspondent to everybody who helped to make his way smooth in



PASQUALE AMATO.

Parma; to Maestro Campanini himself, and to his nephew, Lohengrin Campanini; to Julius Daiber, assistant to the general manager of the Chicago Opera Company, and especially to Arthur J. Bernhardt, secretary to Signor Campanini.

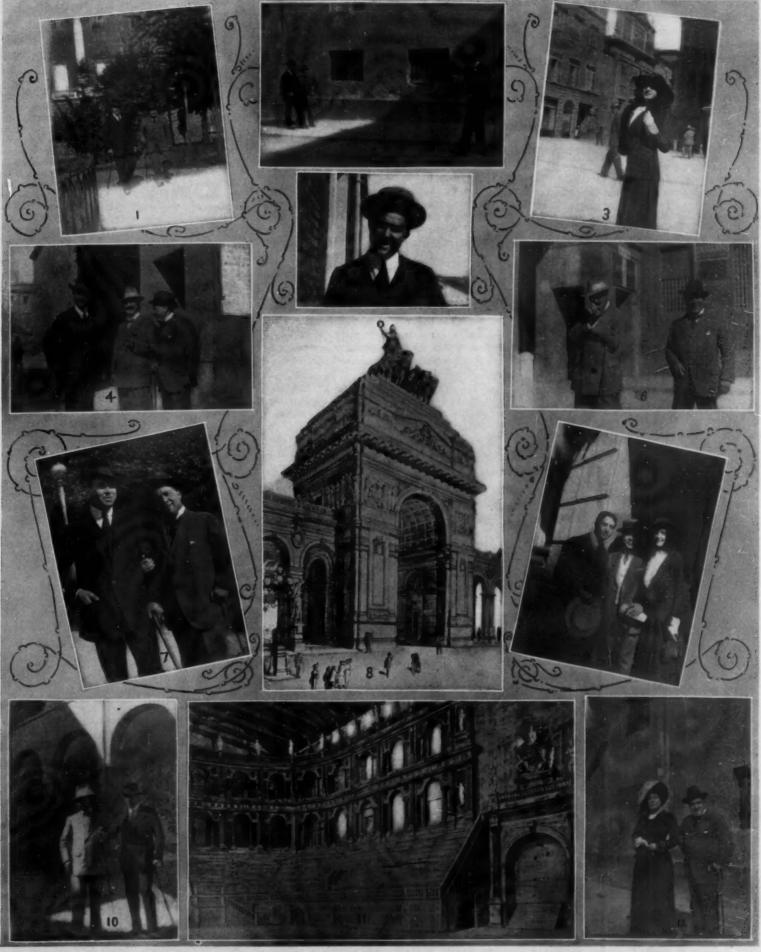
And to close, all honor to Arturo Toscanini at Busetto, and Cleofonte Campanini at Parma, those two great master conductors, who at considerable sacrifice of their valuable time and efforts, did fair honor to the illustrious name of Italy's greatest composer of all time, in the land and place of his birth.

#### \*PARMA, September 27, 1913.

Maestro Campanini's splendid Verdi season at Parma, Teatro Regio, was continued this week with another performance of "Aida" on Wednesday evening, Carolina White and Martinelli again giving magnificent representations of the two principal roles, finely supported by the same cast as given in my last week's letter. Friday evening saw an extra performance of "Un Ballo in Maschera," called for by the tremendous success of the first two performances, as reported last week. The work of Alessandro Bonci as Riccardo was again the feature of the evening. There were a number of changes in the cast. Campanini introduced his new soprano, Rosa Raisa, in the role of Amelia, as Mme. Russ was scheduled for "Don Carlos" on Saturday evening. She is the possessor of a large, strong soprano voice of sympathetic quality, and was heartily applauded by the audience after the big duet of the second act and her long aria in the final one. She is apt in the upper register to force her voice into producing a tone rather too shrill and cutting.

<sup>\*</sup>This letter should have been received by the MUSICAL COURTER before the one placed first in this article, but the vagaries of the European mails ordained otherwise and reversed the order of delivery, so that press exigencies required the arrangement herein followed.—Ed. MUSICAL COURTE.

# FESTIVAL PERSONS AND PLACES.



(1) "Before the rehearsal"—Ruffo and Bonci on their morning walk. (2) "Posing"—Ruffo and Bonci photographed by Julius Daiber. (3) Rosa Raisa. (4) Ruffo, Campanini and Bonci pleased with the world and themselves. (5) The smile that won't come off—Allen Hinckley. (6) "The morning cigarette"—Campanini and Bonci. (7) Ruffo and Bonci. (8) The new Verdi triumphal arch in process of erection at Parma. (9) Carolina White, Sammareo (in the middle) and Signor Longone, Mme. White's husband. (10) Campanini and Ruffo. (12) Interior of the Testro Farnese at Parma. (10) Nini Frascani and Bonci.

a fault which a young and intelligent singer like Mlle. Raisa will not find it difficult to escape. Otherwise she is excellent, singing with taste and intelligence. Elisa Marchini, taking the place of Maggie Teyte, who had left to fulfill engagements in Berlin, was by no means the equal of her predecessor, though acceptable in her way as Oscar, the page. On the other hand, Tina Alasia, as Ulrica, was a vast improvement over the artist of the week before, who was the one weak spot in an otherwise splendid cast.

The best laid plans of men and mice go the same way in Parma as elsewhere, and Saturday morning brought with it a great disappointment in the announcement that the first performance of "Don Carlos" would be postponed owing to Titta Ruffo's severe attack of bronchitis, an absolutely well founded excuse, as I can testify from having seen Signor Ruffo myself.

"Aida" was substituted before a very large house, notwithstanding the sudden change, and the fine performance was received with undiminished enthusiasm.

It is unnecessary to praise again the splendid work of Maestro Campanini, his artists and his excellent orchestra. At the close of Saturday evening's performance there were the same old scenes of enthusiasm. He was called before the final curtain time and again with the artists and alone, to bow and wave his hand in answer to the cries and applause of his fellow townsmen. I met him on the stage immediately afterward to take my leave, and used as he is to similar greetings in the big American cities and London, he was smiling and pleased as a child at the spontaneous and heartfelt tribute of his home people.

Having been away from Paris so long, I could not spare nearly another week to wait for the "Falstaff" and "Don Carlos" performances, but have made arrangements to get special reports on them, and will send you a final letter next week with these reports and some other notes and snapshots of the artists of the Parma festival.

Imagine a little lost country town of 1,700 souls in the middle of Italy having Verdi opera served up to it by no less a maestro than Arturo Toscanini and with such artists as Lucrezia Bori and Pasquale Amato. But this has been the happy fate of Busetto this fall owing to its having been the birthplace and home of Giuseppe Verdi. Busetto is not actually far distant from Parma-which city, by the way, contributed both Toscanini and Campanini to the modern conducting world-but owing to limited hotel accommodations and the almost total lack of transportation facilities, it is practically accessible as an opera city only to the fortunate possessor of an automobile, and as the MUSICAL COURIER has not yet provided a private machine for its correspondents (next year, perhaps), I could not witness the performances. Needless to say-for we all know Toscanini's splendid work at the Metropolitan-the Italian papers spoke in terms of unmeasured praise of the Busetto productions. The season opened on September 20 with a performance of "Traviata," with Lucrezia Bori as Violetta, Pasquale Amato as Giorgio Germont and Edoardo Garbin as Alfredo. Those who have seen Mme. Bori and Signor Amato in New York will easily imagine what their appearance in the metropolis of Busetto meant to the local musical world.

"Traviata" was repeated on September 24, and "Falstaff," with Amato in the title role, will follow tomorrow evening. Only these two operas will be presented.

All honor to Arturo Toscanini and to his artists, who, at considerable sacrifice of time and work, have thus fitly honored the one hundredth anniversary of the greatest of Italian composers in the little town which had the honor to be loved by him above all others.

H. O. Oscoop.

#### TWO STATEMENTS.

There seems to be somewhat of a tempest in the operatic teapot, and the daily papers as usual are blowing the zephyrs into a gale for the sake of making scarehead news. We confess to being a bit bewildered at all the charges and counter charges, and all rumors and cross rumors.

But we have in this office two statements which are designed to throw light on the situation. The first of them was received from Howard Shelley, press representative of the Chicago Opera. It reads:

Titta Ruffo, the celebrated baritone of the Chicago Grand Opera Company, who last season was heard in "Hamlet" at the Metropolitan Opera House, will this year be compelled to restrict his operatic appearances to Brooklyn.

#### LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States:

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August I, 1914, and the time for such a work is relatively short, the librettos to be submitted for the Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

where he will doubtless sing the title role of Verdi's "Rigoletto" at the Academy of Music on Tuesday evening, November 11. The management of both the Metropolitan Opera House and the Century Opera House have refused to allow the famous artist an appearance at these institutions, while Oscar Hammerstein has likewise vetoed the application of the Chicago organization for a Ruffo night at the Manhattan Opera House.

Unless something quite unforeseen occurs Ruffo will present his very dramatic and vocally impressive characterization of Rigoletto in Brooklyn on the above stated date. By many critics the role of the Jester is regarded as the most compelling in the lengthy repertoire of the great singer, and he himself says that it is one of his favorite parts. It was as Rigoletto that he made his American debut in Philadelphia almost a year ago and scored one of the most emphatic successes ever accorded an artist in this country. His singing of the role is sensationally effective, especially the "Vendetta Tremenda" at the finale of the third act. Like the true artist that he is, Ruffo does not save himself

for any particular aria, but gives to each its proper musical value. He does, however, concentrate his astonishing vocal resources upon numbers which necessitate such treatment.

The cast for the "Rigoletto" performance will be announced later, as well as all the particulars of the presentation, which will be the first to be given in this city since the appointment of Cleofonte Campanini as the general menager and general musical director of the Chicago company. During the past two months Ruffo has been singing at San Sebastian, Spain, where King Alfonso holds his summer court. Later he sang at the Verdi centenary festival at Parma, which was conducted by Campanini.

The second of the statements, signed by William J. Guard, press representative of the Metropolitan Opera House, has this:

Please correct the erroneous impression created by the statement of the Philadelphia-Chicago Opera Company to the effect that the management of the Metropolitan Opera Company has refused to permit Titta Ruffo to sing in opera with the Philadelphia Opera Company in the Metropolitan Opera House. The Metropolitan Opera House could not be had for performances by the Philadelphia-Chicago Opera Company prior to the regular season of the Metropolitan Opera Company only because the stage and auditorium of the house are constantly in use for the preparation of the Metropolitan Opera season during the weeks immediately preceding it. The Metropolitan Opera Company, as has been the custom, has put the house at the service of the Philadelphia-Chicago Opera Company for four performances later in the season. As to Titta Ruffo, there never was any question of his appearance or that of any other artist. The Philadelphia-Chicago Opera Company will give its performance at the Brooklyn Academy of Music by the courtesy and permission of the Metropolitan Opera Company.

In the meantime, Chicago daily newspapers headline as follows: "Ruffo Endangers Fame of Caruso; N. Y. Bars Troupe," "Chicago Baritone, First to Assail Tenor's Supremacy, Is Feared by Metropolitan," "Comparison Not Dared," "Caruso's Fame Endangered," "Titta Ruffo's Triumph Causes Metropolitan Officials to Fear Comparison." We pause and reflect.

#### FURTHER BEECHAM INFORMATION.

Further cable information received by the Mu-SICAL COURIER regarding the new Beecham international operatic organization-exclusive news of whose tentative formation was published in these columns last week-brings the report that the general manager probably will be Dijaghilef, well known from his connection with Russian opera in Europe; the Spanish designer Sert is to have charge of costumes and scenery, and Fockin will direct the ballet. Prospective artists for the nucleus of the company are Smirnoff, the Russian tenor; Chaliapine, the bass, and Mme. Kousnezoff, who just now is singing at the Paris Opéra Comique. The repertoire would not, however, be exclusively Russian, but would include German opera (Wagner) as well and probably some French and Italian. The company would give a short season each year in the large European capitals, London, Paris, Berlin, Vienna and St. Petersburg, and would appear in New York as well, through arrangement with the Metropolitan. It will be exceedingly interesting to see just what comes of these plans, conceived on such an elaborate

#### QUICK SOUSA TRIP.

Sousa and his band, although they are booked for a concert in New York (at the Hippodrome) November 9, will open a five day engagement in Atlanta, Ga., on November 11. They will accomplish the feat by taking train at half past twelve on the night of the Hippodrome concert. The price paid for the Atlanta engagement is \$7,000.

#### AMERICA LOSES.

In a "Catalogue of American Music," published by the William Maxwell Music Company (founded by Julian Edwards) we find advertised a number of works of S. Coleridge-Taylor. America would be proud to claim him as one of her own, but (as ought to be known) the late composer was part African, part English.

#### NO STAR SYSTEM.

It will perhaps not be out of place at this time to correct a wrong impression which has become an abuse and an injustice. Morgan Kingston has been called in print, and widely circulated, the "premier tenor of the Century Opera Company." It is not intended as any criticism of Mr. Kingston or his art to state that there is no "premier tenor" in the The managers have stated distinctly company. that the star system should and would be entirely abolished from this company. Of course the public will find its favorites, and during this season the reputations of some of the artists here engaged will be made, other irrevocably marred. But officially there is no "premier" in any of the voices, and for the sake of the continued success of this non-star system, as well as for the sake of simple fairness and justice, such statements should not be made in print.

#### MELODIOUS WAGE EARNERS.

Inaugurating a praiseworthy plan of practical musical benefit during the coming season, the New York Philharmonic Society of New York will affiliate with the Wage Earners' League in three concerts at Madison Square Garden, to be given with an increased orchestra and celebrated artists as assisting soloists. The concerts are intended to further the educational policy of the Philharmonic Society by placing the highest class of music within reach of wage earners of limited means. The prices of admission will be exceedingly small. As further warrant of sincerity in its educational campaign the Philharmonic announces that this season at its regular Thursday evening and Friday afternoon concerts 250 seats will be available for music students and pupils at 25 cents each.

#### CENTURY OPERA CHANGE.

A change has been made in the schedule of the Century Opera productions as given out at the beginning of the season. The new dates are: October 28, "Tosca": November 4, "Lucia": November 11, "Samson and Delilah"; November 18, "Trovatore"; November 25, "Thais"; December 2, "Louise"; December 9, "Boheme"; December 16, "Bohemian Girl"; December 23, "Carmen"; December 30, "Manon"; January 6, "Mignon"; January 13, "Romeo and Juliet"; January 20, "Martha"; January 27, "Faust"; February 3, "Tiefland."

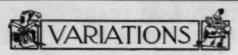
#### CULP CABLE.

Antonia Sawyer, the manager, received a cablegram from Berlin last week reading: "Culp's recital enormous success and great sensation. Beethoven Hall sold out for the first time this season." It is gratifying to learn that the famous singer of songs continues to reap in Europe the high reward to which she is entitled by virtue of her splendid gifts. American music lovers may well be delighted that she is to make her second visit to this country very shortly.

#### METROPOLITAN PLANS.

Following "Manon," which will open the Metropolitan Opera House season on November 17, New York is to hear during the same week a revival of "Ballo in Maschera," during the third Strauss' "Rosenkavalier," and just before Christmas "L'Amore de tre Re." Early in the new year will come the "Carmen" revival, and later "Madeleine," "Julien" and Wolf-Ferrari's "L'Amore Medico."

Way should the thirteen superstition ever find place among musicians? The year 1813-whose separate numerals when added also total thirteen gave to the world of tone Wagner and Verdi.

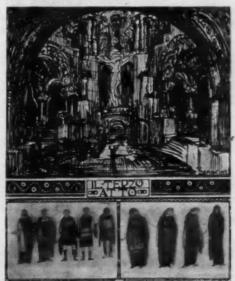


The reason why Sylvester Rawling, critic of the Evening World, and William B. Chase, critic of the Evening Sun, each recently added seven new gray hairs to the crop they possessed already, now has leaked out from a reliable source of information. Scated around a festive board, the uished penmen were listening respectfully to Alfred Hertz, who, showing no trace of any serious mental disturbance, suddenly declared: "I tell you that in some respects 'Rosenkavalier' is as wonderful as 'Meistersing-That was the precise moment at which the fo teen hairs silvered on the heads of Rawling and Chase.

Mrs. Rice, advocate of the suppression of unnecessary noises, is recommended to peruse the attached agonizing report of a new instrument of torture, reprinted from the "We are threatened with the ictro-London Chronicle: duction of a new instrument of torture in the shape of an automatic barrel organ. The novelty, which is imported m Paris, must have been designed by the maker of an infernal machine, and is calculated to shatter the strongest entente. Its Mephistophelian proprietor selects his pitch (preferably outside the house of a literary man), and winds it up. He then goes round the corner to smoke a cigarette and munch garlie. As the horrible instrument begins to grind out a waltz a notice appears on the panel, 'Put a penny in the slot and the music will stop.' Unfortunately, however, the tariff is somewhat prohibitive, as a penny insures only three minutes' silence. To put it out of action altogether would probably require a Creusot

One thing we like about Giulio Gatti-Casazza ia that when he returns from Europe he informs the public regarding the Metropolitan Opera House plans for the season and for some reason or other forgets to mention wher and how he has spent the summer, what brand he prefers in cigars, wines, and perfumes, how many pounds he has gained or lost, and how much better is New York's opera than the miserable imitation performances at Milan, Paris, Berlin, and London. . . .

Herewith are shown sketches of the cheerful third act and the gladsome personages in Montemezzi's opera, "L'Amore dei tre Re," to be heard at the Metropolitan



TAMORE DEL TRE RE.

The title, of which the English translation "The Love of Three Kings," is likely to mislead the gambling fraternity, so let it be known from the outset that the new work has nothing to do with poker.

Astronomical music: Wagner's "Song to the Evening tar," Pugno's "Screnade to the Moon," and Mascagni's "Hymn to the Sun."

The London Lancet says that breakfast is an unneces-Now if a couple of other medical papers say the same thing for luncheon and dinner, the American composer at least will be scientifically endorsed.

Statistics show that the voters' registration for the Mayoralty election in New York this fall is 669,640. lay a good, fat wager that the o are musicians,

Our stenographer is jealous because the office boy bursts into print so often, and in consequence she hands us this: "I read in the Sunday papers that Kubelik says 'music will soon become almost as necessary as bread.' I would like use that remark for some musical joke about drus rolls, but I don't know how. Will you please write it?"

. . .

"You will find unconscious humor everywhere if you make a point of looking for it, says J. C. Hadden in Musical Canada. "The London Musical News, under Musical Canada. "The London Musical News, under Words for Music (copyright), prints three stanzas entitled 'Farewell to France,' stating that 'the following lines were written by Mary, Queen of Scots.' In a head note we find the following: 'Readers desiring permission to we find the following: 'Readers desiring permission set words to music should write to the author, as below.'

. . .

Leipsic's Neue Zeitschrift für Musik remembers a handbill that was used in 1873 at Macon, when "L'Africaine' held forth at the opera house in that place. The marvelous document had the appended text: "This evening at 8 o'clock 'L'Africaine,' or the ingratitude of a celebrated seafarer toward a negress. Opera by Monsieur Meyerbeer. At this performance will be shown how Vasco da Gama treated lightly the love of Selika, who finally died as the result of so much perfidy. The 'Ballade d'Adamastor' will be spoken by our fellow-townsman, M. Merigot, who received a medal only a short time ago for arresting a dangerous character on the road to Auto

Oln Downes, of the Boston Post, in a finely sensed Verdi study, writes about Wagner: "The life of Wagner has been examined shred by shred, although there is yet more to be known of the real life of this strange man Heaven (and Cosima) please forbid!

Also from the Boston Post we separate this. It is by Paul West, and bears on the leading theatrical phase of

> Frivo! Theater next week, 'Hamlet,' in a way unique, With a new 'Soliloguy, Dealing in a manner free With things sexological, Educational to all; And a new eugenics scene Twixt Polonius and the Queen!"

"At the Guff, new play by Barrie, Why Blond Women Shouldn't Marry'; Heroine a spinster cynic; Plot all hinges on a clinic. Public flocking in a swarm.

"Join the rush and soon procu Tickets for 'The Open Sewer'! Realistic odors fill All the house, your minds to thrill! Nastiest drama of them all; Hence, most educational! Fine for children under seve (Ambulance calls for half past 'leven.)"

"'Peter Pan,' rewrit to show Just why Peter couldn't grow! Proving that his parents' shame Was entirely to blame. estra (this is immense) All play surgeone' instruments!
'Tis a thing kids shouldn't miss. Next week Rostand's 'Paresis.'

Moving pictures at the Grand, Pictures all should understand ! Ulcers, pretty running sores, Which the public just adores, Tetanus scenes, three reels of rabies, Special matinee for babies."

It seems rather odd in the light of ultra modern musical manifestations, as represented by the works of Strauss, Debussy, Ravel, Dukas and Schönberg, to turn bark to the London Musical Times of July, 1807—as Philip Hale did-and read about Glazounoff's fourth symphony: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the finale being taught at one of our chief music schools. We confess to having twice suffered music schools. agonies in listening to this outrageous cacophony, and we are not thin skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If they find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the pro-fessionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of their

times, we shall be happy to take off our hat to M. Glazounoff with a Morituri, te salutant, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the 'Götterdäm-

An iconoclast in the London Field adds that Verdi inspired terror in his farm hands, for he was "a man of his hands and a mighty boxer, quick tempered and always ready to give a taste of his prowess to those who 'answered back' when he reprimanded them for idleness or in

How sharper than a serpent's tooth is the feeling with which the average concertmaster fiddles when his orchestra plays the accompaniments for a violin soloist.

Carnegie Hall has changed the color of its program and mended the plaster cavities in its ceiling and walls. good work keeps on, fresh air may some day be admitted to the auditorium, and in that event New York will be able to feel that it has a truly metropolitan concert room. Comfortable Aeolian Hall probably has jogged the older establishment into needed activity.

H H H

Count Heinrich Kessler is accused of having written the libretto of the opera on which Richard Strauss is working at present. The creation is to be called "Potiphar." As Count belongs to a respectable family and is popular at the Kaiser's prudish palace, he has requested the c to use only covered fifths and octaves in the seduction

"Herr Lieutenant Fritz Kreisler," who also plays the

"Of painful sweetness" is the Mascagni music in his new opera, according to a New York Times cable. When he reads that, Mascagni will be miserably delighted.

-Rafael Joseffy, while returning from Europe, was eyewitness of the Volturno disaster and rescue. department tried to get the pianist to give a description of the scene, but he was in a highly nervous condition and unable to talk upon the subject.

Verdi's praises are being sung in all the keys, but here and there sounds a discordant note, like Henry T. Finck's timely reminder that the composer of "Aida" was rather a lazy fellow who after writing that opera allowed sixteen years to elapse before giving another to the world. As Mr. Finck remarks: "The fact that he wrote twenty-six operas in fifty-four years does not refute this statement, for most of these operas are too light and hastily executed to weigh in the balance. After composing "La Forza del Destino' he waited five years before 'Don Carlos' was given to the world; four years of indolence preceded 'Aida,' and after that he took a little vacation of sixteen years, inter-rupted only by the writing of his 'Requiem.' It is not at all certain, in fact, that he would have composed anything more after 'Don Carlos' (1867) had not the Khedive of Egypt tempted him with the roma nantic story of 'Aida.'

One gleans from the Atlanta Constitution that many a person who cannot play on a hand organ in this world, expects to perform on a barp in the next.

Suggestion to young concert violinists: When playing why not stand with legs wide apart, like Ysaye? It is the secret of his success. M M M

Liszt's piano arrangement of Paganini's "Campanella" for violin is infinitely superior to the original composition

. . . Rubinstein popped up unexpectedly last Sunday night at

the Hippodrome. Kubelik rewarded his applauders with a transcription of the E flat "Romance," and the Franko Orchestra encored with an orchestral version of the "Melody" in F.

A lady who writes to "Variations" takes Algernon Ashton to task because in the picture of himself and his ba'y son shown here recently he appears not to be able to cuddle the infant correctly. We know next to nothing of such the infant correctly. matters, but will make a wee wager that the lady's criticism is correct. . . .

Browsing in the Helsingfors Tidning für Musik come across the news that "Violinvirtuosen Albert Spa'ding gifver under medverkanaf pianisten, André Benoist Konsert i Solennitessalen, Ousdagen d. I okt. kl. 8 em. Biljetter à 5, 4, 3, Frnk. Studenter 1 mk. erh. från den 29 sept. kl. 10-2, 5-8 à Universitet. (Strand).

In another part of the Tidning für Musik, we deciphered "uvertyr" as meaning "overture," and "Skottska Symfonin" as being a synonym for "Scotch Symphony." We are truly

### STOKOWSKI LEADS IN PHILADELPHIA.

Opening Concert of the Orchestra Meets with Enthusiastic Reception—Leader Displays His Customary Finesse and Fire, While Men Play with Art and Understanding.

It is one of the pleasant annual duties of the MUSICAL Courier senior reviewer of concerts to journey to Philadelphia for the opening concerts of the Quaker City Orchestra, and last Friday afternoon and Saturday evening, October 17 and 18, marked the resumption of that njoyable experience, especially enjoyable because Leopold Stokowski wielded the baton with all his former finesse and fire, while his men played with even greater art and understanding than during their first season under the

Changes effected in the personnel and seating arrangement of the orchestra make for fuller volume of tone and improvement in its quality. The strings seem to have gained in richness of timbre, and the woodwind and brass



LEOPOLD STOKOWSKI.

are of rare excellence. It may even be said conservatively that so far as the first flute and first horn are concerned, the Philadelphia Orchestra now need fear no comparison with any other band in the musical field. The whole dwind section distinguished itself exceptionally middle part of the "Meistersinger" prelude, while the horns won pronounced honors in the trio of the Beethoven 'Eroica," and the flute soloist did a bit in the variations of that work which stamped him at once as a player of the highest rank

The Stokowski reading of the "Meistersinger" prelude ilsed with vitality and the young master of the baton laid on the colors with a sympathetic but yet restraining hand. It was exactly the interpretation any real musician would ask for-warm, vivid, majestic, authoritative. few unfamiliar ritardandos and lingerings in the lyrical episodes marked welcome changes from the stereotyped versions which usually sacrifice poetry to brilliancy in this work.

Beethoven's "Eroica." in the finished and convincing performance of it given by Stokowski and his men, constituted the high water mark artistically of the program, Infinite light and shade filled every page of the playing, and fine, broad musicianship and strong intellectual grasp formed the basis of Stokowski's Beethoven conception. His eminently sane and well balanced musical nature saves him from extravagances of any kind, and yet his warm temperament and active fancy insure freedom from ped-antry, with its resulting drab and dryness. The present reviewer has heard performances of the "Eroica" funeral march (led by noted conductors) which resolved themselves into droning cradle songs that put him soundly sleep. Under Stokowski's baton the number sustains the listener's interest from start to finish and delivers eloquently its tremendous "program" as intended by the comThe scherzo was a veritable tour de force in its

perfect rhythm and delicately flawless execution.

Siegmund von Hausegger was represented with his symphonic poem, "Wieland der Schmied," based on this

Wieland is the cunning smith, who makes wonderful swords that can cut off a head so cleanly that it remains in place. But even his skill does not satisfy him, and he feels a wild longing to scale heaven itself. From the celestial regions appears the maid Schwanhilde, whom he would claim for his own; but she, terrified by earthly passion, retires to her lofty abode, and leaves him to vain lamentation. A second part of the work shows Wieland's despair; Schwanhilde is forgotten, and he is as one dead. At last, however, her image revives him with a hope. uses all his skill to forge for himself a pair of wings (third movement) and rises aloft, where she awaits him. In the last movement the joyful pair leave the dull world behind, and take their flight to regions of eternal sunlight.

It is a simple story, as symphonic "programs" go nowadays, but Hausegger has used the most complicated of modern means wherewith to effect his tonal illustration. He works in the manner of Strauss, and that implies swift, direct characterization, full employment of all the orches possibilities, bold harmonic expression in defiance of possible cacophony here and there, and diatonic melody sequences to serve as soothing contrast to the stressful descriptive portions of the score. As done by Hausegger, it all sounds picturesque and even pleasing, and reveals him to be a composer whose fantasy and musical work-manship both reach an exceedingly high level. The promise which the composer showed in his earlier "Barbarossa" is sustained fully in "Wieland." Stokowski gave the novelty a rendering full of impetus, swing and poetical insight, and the audience left no doubt as to its complete acceptance of the composition.

Liszt's "Tasso" wound up the program, and its pomp, pathos and romantic fervor were exposed in illuminative fashion by Stokowski, who was clearly in close sympathy with the composer and the subject. An exciting reading it was, in its large sweep and poignant expressiveness. The orchestra again covered itself with glory, the strings singing movingly of Tasso's anguish, and the brasses sounding his triumph in jubilant but mellowed measures.

Leopold Stokowski and his players, judged by this first concert, are in line for a season filled with fine musical achievements, and Philadelphia doubtless will crowd each and every concert of the series. The advance sale for the winter has been the largest by far in the history of the

#### Nahan Franko's Concert Next Sunday.

Nahan Franko announces a concert of popular music at the New York Hippodrome next Sunday evening, October 26, in which he will conduct an orchestra of 110

players, giving the following attractive program:
Coronation March, from Le Prophete. Meyerbeer Overture, William Tell Rossini Kol Nidrei Max Bruch Violoncello solo, Paul Kefer.
Aria, Ah fors e lui (Traviata)Verdi  Jenny Dufau.
Violin solo, Nahan Franko, With fifty violina, organ, harps and orchestra.
Suite, Peer Gynt
Vienna waitz, Beauties of Badn
Dance of the Hours from La Gioconda
Hungarian Rhapsody No. 11

a large audience.

#### Mme. Méré Begins Tour.

Yolanda Méro is about to start off on her season's tour, which begins with a series of four New England concerts at Worcester, Portland, Springfield and Providence (under the management of Albert Steinert), whence she returns to New York to fill an engagement with the Mozart on November 1, after which she leaves immediately for a short trip to Canada and the Northwest, stopping in Duluth, Winnipeg, Brandon, Calgary and Edmonton. Her repertoire has been enlarged considerably and contains a mber of new compositions never before played in

"Miss Schreecher is going abroad to finish her

Tess-"Where did she get the money?"

Jess-"The neighbors all chipped in."-St. Louis G'obe-

#### A TALK ON VOCALISM.

ardo Lucchesi Discusses the Whys and Wh Vocal Art-Gives Good Rules and Practical Advice-Reasons for Success and Failure.

New York, October 18, 1913

To the Musical Courier:

Of all the branches of musical art, "vocal" is the most discussed, yet least understood.

Why?

Because people are easily impressed by superficial effect, without looking into the cause. To sing and to teach are two different things; often, even a good singer is not the best teacher.

It is conceded that the Italian method is the only one offering the means to success; but the evil lies in the fact that almost all teachers speak of an Italian method of their own, the pupils getting more than they deserve of it.

Americans, as a rule, have beautiful and pleasing voices, especially women who show marked talent and artistic temperament, yet, after a too hurried study, only wab-bling voices are often heard in vapid ballads, and certainrecitativo, the severest ly are incompetent to deliver a test in vocal art.

Two are the causes producing tremulous voices age and bad training. I wonder how intelligent students can fail to perceive that they are treading on false ground.

Unevenness of the so-called registers is another general hindrance. Contraltos trying to sing like bassos, mezzo sopranos trying to sing alto; sopranos with a weak high register are also too often heard.

A correct position of the mouth is known by few

The majority of singers are yet undecided whether to open the mouth in a perfect oval shape or not; some assume a spasmodic smile through their performance, posing for pretty looks. The result is that the sound uttered is choked or colorless.

Students should undergo, firstly, a severe system of perfect breathing, then a thorough training of the phonetic Italian vocalization which is absolutely free from guttural (German), nasal (French), hissing sounds (English), giving importance to enunciation, which is often mistaken sounds (English), for pronunciation, and to portamento, often mistaken for legato.

Enunciation is the study of coloring the different phrasings constituting a piece, while pronunciation is the study of uttering an even sound through the vowels. Portamento deals with vocalization; legato with the notes.

Portamento is a very important factor of artistic singing, but it must be well understood, avoiding falling into 'mewing."

Another chief defect is to sing with an empty mouth, producing voci bianche, lacking carrying power.

It would be so easy to sing well if we would assist nature, giving her time and freedom to evolve herself.

Muscular contraction is not the only cause of poor singing: pronunciation also has its share of responsibility; is at times so deficient that we can hardly tell what is Usually the pronunciation is uniform, cold and ing sung. expressionless

All these defects can be easily eliminated by studying the true Italian method, so much cited, yet so little under-

But of what consists the true Italian method?

Being myself a born Italian, having studied vocal art in Italy, and having taught singing for the last thirty-five years, I may say, with authority, that the true Italian method teaches the following ten necessary rules in order to sing artistically:

I. Messa di voce; 2, tempo; 3, respiration; 4, expira-tion; 5, pronunciation; 6, diction; 7, portamento; 8, punctuation; 9, ups and downs of melody; 10, sentiment, not sentimentality.

These ten rules lead to the following queries with which all conscientious singers and students should question themselves:

Is your voice really correctly placed?

Do you slacken? Do you quicken the tempo regardless of the esthetic conception of the composer?

Do you take breath at the proper moment? Diaphragm-

Do you really control the expiration?

Do you also sing the consonants? Do you consider musical elocution?

Have you a perfect idea of portamento?

Do you observe punctuation as a dramatic artist does? Do you follow the ups and downs of melody as the nat-

ural guide for musical coloring?

Is your feeling governed by lofty intelligence?

Looking over the musical world we see a great mass f pupils in the hands of so called vocal teachers. Of of pupils these pupils not one in ten thousand ever attains a great ublic success, few even a respectable success in private. Many give up the contest in despair; others, braver, carry it through to the end until their voices are ruined forever.

This is due to the scarcity of honest teachers and appalling indiscrimination of the public at large. To find a good teacher is often a difficult task, because great repu tation is not always founded on true merit, but attained a chain of fortunate circumstances

A brief enumeration of many methods and systems for teaching the art of singing would fill editions of this paper. They are as the sands of the sea. The poor stu-dent is confused and confounded with awful names and

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terms, and the conflicting quantity of misplaced exercises. Let the student be guided instead by the simplest principles that govern genuine and artistic singing, bearing mind that quantity is detrimental to the voice and that quality alone may accomplish something.

One single misplaced exercise may spoil a voice. One single exercise, thoroughly understood and well adapted to the voice, practised as a daily routine, may lead to won-derful success in a very short time.

Of course, it is not every pupil that wishes or can study the Italian method, because many of them unfortunately would be satisfied to learn a milk and water ballad or vapid coon song, with cavernous yells, but I do sincerely lieve that all those masters who boast of teaching Italian method should take good care to ponder well the rules given above, and be careful to make their pupils practise them if they really wish to improve vocal art in RICCARDO LUCCHESI. America.

#### Van Vliet in Caricature.

Cornelius van Vliet, the distinguished solo cellist of the Minneapolis Symphony Orchestra, with which organiza tion he will appear again this season, has met with great



Europe and has been equally successful in America. Mr. van Vliet has had many pictures taken and has been snapped by the camera on many occasions, yet the accompanying cartoon is the one that he prizes the

#### American Institute of Applied Music Calendar.

Kate S. Chittenden, dean of the American Institute of Applied Music, 212 West Fifty-uinth street, New York, has issued an announcement of the following comprehensive plan of free lectures, classes, harmony, sight read-All students are entitled to attend:

ng, etc. All students are entitled to attend:

Friday, October 17, 12 a. m.—Normal playing classes, free
tudents taking the piano teachers' course; fortnightly.

Pee
there, \$15 for the year.

Friday, October 24, 10 a. m.—Classes in elementary harm
or adults; meeting weekly.

Friday, October 24, 11 a. m.—Sonata classes for the study
nuisical form, illustrated by piano compositions and colored diagnormer to all regular students; fortnightly.

Saturday, November 1, 10 a. m.—Classes in elementary harm
attermediate students; weekly.

termediate students; weekly.

Wednesday, November 5, 13 m.—Classes in the history of mu nd musicians; fortnightly

Wednesday, November 12, 11 a. m .- First year vocal sight read-

ng and ear training; weekly.
Wednesday, November 18, 18 m.—Lecture, "The Mental Attitude
oward the Coming Musical Season," by Emilie Frances Bauer.
Wednesday, November 19, 8 p. m.—Normal classes for vocal stunts; weekly

Wednesday, November 26, 13 m .- Lecture recital, "Edward Mac

Wednesday, November 26, 13 m.—Lecture recital, "Laward Mac-lowell," by Marjoric Morrison.

Wednesday, December 10, 12 m.—Harpsichord recital with his-trical comments, by Frances Pelton-Jones.

Wednesday, January 7, 13 m.—First lecture in a course of eight 7 Thomas Tapper. (1) "The Essential Study—Technic."

Wednesday, January 21, 13 m.—(2) "The Fundamentals of

Riciency."
Wednesday, February 4, 12 m.—(3) "The Study of Musical

iography."

Wednesday, February 18, 13 m.—(4) "The Study of Musical

Wednesday, February 18, 13 m.—(4) "The Study of Musicistory."
Wednesday, March 4, 12 m.—(5) "Music Forms in the Historia Art."

Wednesday, March 18, 12 m.—(6) "Musical Literature: Its Scope and Helpfulness."

Wednesday, April 1, 12 m.—(7) "Musical Appreciation."

Wednesday, April 150 10 m.—(8) "Professional Efficiency in Music."

Special invitations are sent for faculty recitals, students' public recitals and receptions. Informal recitals by pupils are private.

#### Hemus Recital at Acolian Hall.

Percy Hemus will give a song recital at Acolian Hall, New York, on the evening of Wednesday, November 5, singing songs in English by four American composers, and finishing with a dramatic reading of "The Raven," the music by Arthur Bergh, who will be at the piano. The Victor Talking Machine Company has just insued this reading, which is winning Hemus many new admirers. An altogether unusual program will be offered by Mr. Hemu avoiding the usual maudlin love songs. For this recital, a student rate will be allowed. Special tickets, at half price, are obtainable on application to Mr. Hemus, at The Clinton, 253 West Forty-second street, near Broadway.

#### Tribulations of an Opera Star.

Opera stars are frequently subjected to many and strange vicissitudes, but experience and assurance enable them to overcome all difficulties. At her appearance at the Metroolitan Opera House, New York, in the role of Elizal in "Tannhäuser," Jane Osborne-Hannah was compelled to go on without a rehearsal. A few minutes before her entrance, the stage manager approached her, and suggested that she acquaint herself with her point of entrance, a detail that had slipped her mind, showing her perfect self-reliance and total absence of concern regarding her Metropolitan debut.

#### Margarete Matzenauer's Engagements.

Margarete Matzenauer is due to arrive in New York, Sunday, October 26, on the steamship George Washington. Before she appears in opera, she will fill the following en-Indianapolis, November 10; recital at the gagements: University of Michigan at Ann Arbor, November 12; recital before the Morning Choral Club of St. Louis, November 14; recital in the course of A. K. Cox of Minne apolis, on Monday, November 17; soloist with the St. Pattl Symphony Orchestra, Tuesday, November 18, and so'oist with the New York Symphony Orchestra, Friday, November 21, and Sunday, November 23.

"But why," asked the observer of men of the itinerant musician, "why do you play an accordion? Nobody likes the accordion any more." "Ah, signor, I hava da reason. Da peep who no lika da accord pay me da big mon to

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November 27—Schenley Hotel, Pittsburgh, Pa.
December 16—Hotel Statler, Cleveland, Ohio.
December 30—Twentieth Century Club, Detroit,

January 22-Blackstone Hotel, Chicago, Ill.

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#### EGENIEFF'S INTERESTING VIEWS.

Visiting Baritone Talks Entertainingly and Instructively About Singers and Singing—Cannot Understand Chaliapine's Failure in New York—Discusses Strauss, Debussy and American Music.

It is not often that a man of noble birth takes up music as a vocation. But such is the case with Franz Egénieff, the baritone, who in Germany is the Baron Kleydorf. A quiet, broad minded man he is, not taken up entirely with



FRANZ EGENIEFF EN ROUTE TO AMERICA ON THE "KAISER WILHELM II."

German traditions, but willing to give credit to anything that is good, regardless of where it comes from.

"The Russians are the greatest singers in the world," he said, when asked last week (shortly after his arrival in New York from Europe) by a representative of the Musi-CAL COURIER for his preferences. With a significant mo-tion he went on: "They sing from the heart. Perhaps they do not sing according to the rules set down by vocal teachers. They have faults. But their singing is impressive and strong. They move their audiences and one feels what they sing. Chaliapine is the greatest singer I have ever heard. I cannot understand why New York rejected him. In Europe they rave over him.

"The Italians have beautiful voices given them by nature. And yet something is lacking in their singing which Chaliapine and the Russians put into their work. Germans have to work much harder to sing well than the Italians who produce correct tones naturally.

To a question regarding the Strauss opera which the Metropolitan Opera Company is to produce this year, Mr. Egénieff replied: "'Rosenkavalier' does not seem to me to be equal to 'Salomé.' Of course I look at an opera from the standpoint of a singer. The baritone part lacks sin-



EN ROUTE TO AMERICA.

Right to left, third row, standing: Franz Egenieff, Fritz Kreisler and Mrs. Kreisler. Second row: Mrs. Josef Hofmann and Josef Hofmann. Hofmann shild standing in frost. The others in the group are not musical people.

cerity. Some of the music is beautiful. There are waltz tunes and melodies, and in general it is not so dis-cordant as the earlier operas. 'Salome' pleases me more as a whole, but the finale to the last act of 'Rosenkavalier' is wonderful. 'Elektra' goes too far. It is beyond en-

"The German opera stage is becoming very exacting of Unless a singer possesses great strength of voice he should not try to sing German opera. No matter how beautiful a voice may be or how artistically it is used, if power endurance are lacking, the concert stage is the place.

"For myself I feel that my voice is too light for many parts. I cannot sing them the way I think they should be sung. But I love the opera. There is always action and that part came natural to me."

All through this little talk the German baritone illustrated every sentence with an unconscious gesture. Not loud or ostentatious, he spoke quietly yet convincingly and often with picturesque and appropriate motions. He seemed to to prefer to talk of conditions and affairs rather than about himself.

Speaking of the French school, Mr. Egénieff expressed a cep admiration for Debussy. "The first time I heard deep admiration for Debusay.

'Peleas et Mélisande,' which was in Paris. I left before the finish, as I did not like it. But on rehearing it in Berlin it seemed different and now it is beautiful. "Louise," by Charpentier, is another French opera which I admire very much. I have not heard 'Julien.'"

When the subject of American music was suggested Mr. Egénieff showed marked interest. "In preparing for my American tour," he explained, "I thought it would be well to select some American songs and had a large number of them mailed to me. Many of them I found pleasing. They lack deep purpose but are well written and have interest. I shall use some MacDowell songs and perhaps some by Arthur Foote and others."

Franz Egénieff is to have a long tour, under the man-

agement of N. H. Hanson, starting at Boston and taking in most of the large cities between there and San Francisco, which he will reach next February. A Texas tour is also being considered after the Pacific Coast has been covered. His first New York recital will take place November 15.

#### NEWS FROM THE MEHAN STUDIOS.

John Barnes Wells and Mary Jordan Return from Worcester Festival Successes—Bange Scores Success at Wanamaker Auditorium—Harry C. Browne, Leading Man—De Loss Smith Accepts Position—Mary C. Browne in Manhattan Church.

John Barnes Wells, tenor, and Mary Jordan, contralto of the Century Opera Company, have returned to New York after their appearance at the recent Worcester Fes-tival. Reports acclaimed them to be artists of the highest type, and their work was greeted with generous applause. Both have been students at the Mehan Studios for several years, and their success today is due to their untiring and painstaking efforts to master the fundamentals of pure

Edwin Arlo Bangs, tenor, has for the past three weeks been filling an engagement at the Wanamaker Auditorium, New York, where, among other things, he has been singing the tenor solos in Liza Lehmann's "Persian Garden." Mr. Bangs is soloist in two large New York churches, and is rapidly coming to the front rank as an exceptionally artistic lyric tenor. ...

Harry C. Browne, well known in theatrical circles, and a former pupil at the Mehan Studios, is now appearing as leading man in "The Poor Little Rich Girl" company, which recently played in New York. Mr. Browne took up the study of the singing voice as an aid to his dramatic work, and in a letter recently published (sent out from the Mehan Studios), he says: "If actors could only be made to feel the importance of your vocal training as an adjunct to their work, the stage would be the gainer in no small measure."

De Loss Smith, baritone, has accepted a position as vo-cal instructor in the State University at Missoula, Montana. Mr. Smith has had charge of the vocal department at Columbia University during summer sessions, and was soloist and director in a New York church where Mrs. Smith was organist. His new position offers splendid opportunities, and his success is assured.

Mary C. Browne, contralto, has accepted a position in the choir of the Church of the Holy Communion, New York City.

#### Anne Stevenson's Artist-Pupils' Recital.

Anne Stevenson, soprano and teacher, announces that the opening recital by professional pupils will be given Sunday evening, November 2, at her studio, 828-29 Carnegie Hall, at 8.30 o'clock. Similar recitals will occur at her studio the first Sunday evening of each month. Miss Stevenson will give the introductory recital, an interesting group of English, French and Italian songs, including an aria. The recitals are planned not only for their musical value and artistic enjoyment, but to illustrate the fact that the Belari method can develop a voice to perfection, through the laws of nature scientifically applied, and to show how the quality of the voice is made even and mellow through the equalization of the vowels. Frederic Dixon will assist at the piano, and invitation cards may be had on application at the studio.

It was Private Smith's (whose number was 254) first church parade, and, having done a good deal of marching, he was naturally feeling the effects of it during the service. He had not been in church long when the reverend gentleman announced the hymn: "Number 254. 'Art thou weary, art thou languid?' " Private Smith shouted with a loud voice: "Gawd yes!"—Exchange.

#### Clara Williams' Tributes.

Clara Williams, of Minneapolis, Minn., who has won for herself the title of the Northwest's favorite soprano, is available for concert, oratorio and recital for this seas Miss Williams is a pupil of Alberto Randegger and Georg Henschel, of London, and Bouhy, of Paris. She is also a graduate of the Royal School of Music of London, where she spent six years, a part of the time as teacher in that institution. Upon this thorough foundation her artistic intelligence has built the enviable career which has made her exquisitely pure and warmly crystalline voice so well known and so universally admired throughout the North-

In song recital, concert, oratorio and orchestral engagements Miss Williams has been equally and invariably successful. As soloist of the leading church choir in Minneapolis for several years she has attained a recognized p eminence in this exacting work. And she has created a charming little field of her own by her incomparable moving interpretations of the folk songs of Wales, the country her own parentage.

The following excerpts from musical criticisms were selected at random from Miss Williams' scrap book, and might be greatly multiplied but for the limitations of

Clara Williams was the sololat yesterday with the Minneapolis Symphony Orchestra for the second time this season. She sang beautifully Spohr's pure and perfect "Rose Softly Blooming," which might have been written for her, so accordant is it with the cool sweetness of her voice.—Minneapolis

Clara Williams, the popular Minneapolis soprano, was the soloist with the orcheatra. The purity of her voice and her splendid control and direction of it were shown in the first number, "I Know That My Redeemer Liveth," by Handel. Sympathy and a certain poise made her reading of the familiar aria most enjoyable.—Minneapolis Journal.

Clara Williams made her first appearance with the orchestra and definitely added to the laurela she has already earned here. Her art is the result not only of excellent tutelage under foreign mastera, but a certain innate musical perception that gives finish to her work.

—Minnespolis Daily News.

The soloist was Clara Williams, the Minneapolis soprano, who is criticised only for the infrequency of her public appearances. The exceptionally pure quality of her voice is accentuated by her personal charm and the artistic case and compliance with which she sings.—The Progress.

Miss Williams was heard to advantage in the soprano sele, "P Thou the Lord," and in the beautiful "I Waited for the Lo As an artist Miss Williams takes high rank. A voice pure sweet, and of wide compass, caused her to grow in favor as work progressed,—Madison Post.

usual quality of tone, in her beautifully

Clara Williams, who is no stranger to American audiences, proved to be an artist of the first order. Possessing a very fine soprano voice, she sang with dramatic effect and power.—Evening Wisconsin.

Clara Williams' singing is always interesting and charming.—Milwaukee Sentinel. (Advertisement.)

#### Eleanor Everest Freer's Varied Activities.

Not content with an outpouring of songs, always with original English text (some of them with German text also), and various piano pieces, Eleanor Everest Freer contributes articles to prominent musical journals on current topics of keen interest. Now and then her writings appear in the Musical Courses, defending singing in English, opera in English, making the strongest imaginable plea for American composers. Clayton F. Summy Company, 64 East Van Buren street, Chicago, Ill., issue a four page folder containing a complete catalogue of the Freer works, which is to be had on application. It shows a wide variety and scope, and those who know her music realize that it represents most original tendencies, allied with naturalness enunciation and highly interesting piano scores

In September Mrs. Freer contributed a translation from the German of Hugo Kaun of an appreciation of Bernhard Ziehn, then deceased one year, which was published in the Tonkünstlerzeitung. The lamented founder of the Musical Couries, Marc A. Blumenberg, had intense appreciation of the tremendous achievements of Ziehn. The ciation of the tremendous achievements of Ziehn. The appended list of some of Ziehn's advanced pupils was prepared by Mr. Blumenberg shortly before his death: Hugo Kaun, Wilhelm Middleschulte, Antoinette Middelschulte, Regina Watson, Helen Louise Birch, Ellen Crosby, Grace Chadbourne, Helen Rudolph, Kathryn Williams, John A. Carpenter, Kenneth Bradley, Oscar Deis, Arthur Dunham, Julius Gold, Glenn Dillard Gunn, Winfred Merrill, Dr. Louis Gerard Sturm, Fannie Bloomfield Zeisler, Otto Wolf, Eleanor Everest Freer.

#### Daniel Mayer Arrives.

Daniel Mayer, head of the famous concert direction of that name in London, arrived in New York on Tuesday, October 14, on the steamship Kaiser Wilhelm der Grosse. Mr. Mayer is here in the interest of the tour of Pavlowa, which began this week in Connecticut.

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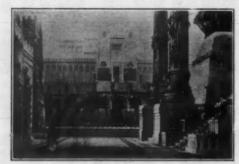
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### MILAN IS REGALED WITH VERDI'S "NABUCCO."

The Master's Early Opera Heard at La Scala Something of Its History and of Verdi's Early Struggles-Notables Present at Revival.

Milan, Octob Last evening's performance at La Scaia, of Verdi's opera "Nabucco," marked the opening of the longest season this opera house will boast in its existence of about a century, year, however, is of unusual import to Italians, owing to the Verdi centenary, and for that reason La Scala is beginning two months in advance of the usual time. ....

To La Scala belonged the honor of bringing before the public Verdi's first ventures in the operatic field, and the present management, under the distinguished direction of the Visconti di Modrone, who gives his services gratuitous-



ACT I. VERDI'S OPERA. "NABUCCO.

ly because of his love for music, is sparing no expense toward making this special aeason a fitting tribute to Verdi's

"Nabucco," which the management brought forward for re-presentation last night, was the third of Verdi's works and was created during a period of great stress with the

A very terse résumé here of his early life will give a little added interest to this article. Born of the peasant class in one of the usual dilapidated houses one finds in the country throughout Italy, we find the composer's youth spent mostly in following the agricultural pursuits of his people. His "after hours" employed learning to play the spinet, the piano of that period, and still more often he was to be found at the organ in the village church, the priests of which took a great interest in him and gave him his early musical training. Later, as a young man, he was made organist at this church. Not content with the insularity of this little village, he went, at about twenty-five, to Milan and immediately became identified with the large group of celebrated musicians gathered there at that period ong whom were Rossini, Bellini, Donizetti, and others of like note. This association, no doubt, stimulated own talent, and ere long, we find him offering to the public, at La Scala, in November, 1830, his first opera, "Oberti, conti di San Bonifacio." This was received kindly by both press and public, but it had not the elements of success, and so, soon dropped into obscurity. The next year the same opera house presented his second work, an opera buffa, called "Un Giorno di regno," but as during the period of its composition, he lost his wife and children (three deaths) it is not surprising that the work lacked inspiration. Unfortunately, at the same time, a first presenta-tion at Genoa of his opera, "Oberti," proved a failure, and the sum total of his disasters nearly unmanned him and almost destroyed his courage. Happily it did not quite. But he had made a good friend in the director at La Scala, who nsoled him, saying that under such circumstances no one could give of his best, and advised him to rest before drawing upon his talent further. Greatly comforted and en-couraged, Verdi took this advice and not until two years later did he offer his work to the public, and this time it "Nabucco," which won immediate success, so that it was given fifty-seven times that year, 1842.

When "Nabucco" received its introduction that portion of Italy in which Milan is situated was under the domination of the Austrians, who had seized it by force some time before. Among the audience that evening, therefore, were several Austrian officers. Now in the final chorus of the first act the Jews, believing their country lost, sing the following: "Oh, min patria, si bella e perduta" ("Oh, my fatherland, thou art lost to us"). Verdi had a "double entendre" in these words, which the Italians recognized and applauded tumultuously. The Austrians joined with them in their enthusiasm, but, less keenly sensitive, saw

only that which was most patent. But six years after, the Italians retook their province in five days.

...

According to our modern ears this opera would be found musically thin and unattractive, enjoying, as we do, the polyphonic color effects of the modern orchestral accom-paniment. Nevertheless, the solos are melodic and lovely and always in the effective Verdi style. The choruses, also, most stirring; the orchestral part, unimpressive. Yet, what the orchestra had to do was well performed, and Leopold Mugnone, the conductor, did his work splendidly. The cast was good, with the exception of the tenor. The two major parts were allotted to the baritones, Carlo Galeffi and Nazzarein di Angelis. Both these men have superb voices and sing and act with finesse. Fenena and Abigaille, sung respectively by Luisa Garibaldi and Cecilia Gagliardi, both sopranos, were acceptable, even though the pice of Gagliardi was too strident in the upper register. The stage arrangements were splendid and the scenery al-ways gave a most realistic illusion; that of the temple in the first act being magnificent.

Many people of note were present, among them being the Duke d'Aosta, Conti di Torino, both cousins of the King; Viscount and Viscountess di Modrone; Marquis Tictore, Italian Ambassador to Paris; Senator Panizzardi, et al.

. .

Arturo Toscanini, who is directing at Verdi's own theater, in Busetto, came specially to Milan for this performance. And last, but not least, were two old friends of ours, Alessandro Bonci and Pasquale Amato

FRANKLIN RIKER.

#### John Finnegan at Maine Festival.

John Finnegan, the tenor, "made good" at the Maine Festival, as was to be expected. Bangor and Portland hailed him with many praises. Press notices from the first named city follow, reserving Portland notices for another occasion:

other occasion:

John Finnegan sang his way into the favor of the audience Thuraday evening with Donizetti's "Una Furtiva Lagrima," from "Elisir d'Amore," winning almost instant approval. His tenor voice is remarkably clear and bell like, and some of his tones are most unusual in their awectness. He is free from all trace of affectation and his manliness is a decidedly refreshing feature of his singing. His voice showed careful training and he used it with telling effect. Mr. Finnegan met with a most flattering reception and was twice obliged to respond with encores. For his first one he sang "I Hear You Calling Me" with a delicacy and finish which would be hard to equal. The sweetness of his higher tones was particularly noticeable in this number. Again he responded with "Until," a somewhat sentimental number, but one which, nevertheless, gave much pleasure. Mr. Finnegan has made a place for himself in the regard of Bangor featival goers, and his singing during the remainder of the concerts will be looked forward to with pleasure.—Bangor Commercial, October 3, 1913. October 3, 1913.

John Finnegan, the Irish tenor, has certain tones which seem to have absorbed some of Killarney's sunshine. His upper register, while not lacking in marculine virility, is as tender and appealing as a woman's; and he is as satisfying an artist as has been heard here in a long time. "Una Furtiva Lagrima," from "Elisit d'Amore," was his first number, and "I Hear You Calling Me" his principal encore.—Bangor Daily News, October 3, 1913.

John Finnegan, the Irish tenor, who has made such an impression here during the last two days, fairly surpassed himself Saturday afternoon by his singing of a group of old Irish songs. Mr. Finnegan's voice is not only of unusual sweetness, but its clarity and power are remarkable. His first selection, "Killarney," meet with a warm reception, but when he sang the beautiful and familiar ballad, "Come Back to Erin," he brought out the plaintive sweetness of the melody to the utmost, and there was a tremendous outburst of applause. Mr. Finnegan responded with "The Little Irish Girl" and "Mother Machree," in both of which numbers he held the big audience spellbound. He used his voice with great effectiveness Saturday afternoon and the group of old Irish songs proved themselves one of the most attractive features of the entire festival to many.—Bangor Commercial, October 4, 1913. (Advertisement.)

#### Ganz Concertizing in Native Land.

Rudolf Ganz, the Swiss pianist, has been having some very successful appearances in Switzerland, another instance of a prophet not being without honor in his own country.

These were his Swiss appearances: Soloist at the Swiss Music Festival at St. Gallen in June; October 9, Montreux, symphony concert; October 18-19, Basel symphony

The following are also some of his advanced bookings: October 23, St. Gallen, symphony concert; October 27, Lausanne, symphony concert; November 8, Geneva, symphony concert; November 11, Basel, chamber music; November 13. Luzerne, symphony concert; November 25. Zûrich, symphony concert; November 27, Freibourg, recital; November 28, Lausanne, recital; December 16, Bern, sym-

Mr. Ganz will use the new "Konzertstück" by Emile R Blauchet during this tour and will also play the Liszt E flat and A major, Grieg, Beethoven C major and the Huber D major.

#### "ROSENKAVALIER" WELL GIVEN IN LEIPSIC.

Strauss' Opera Revived Successfully by Otto Lohse-Culbertson Plays Four Violin Sonatas on One Program—Large Registration at the Leipsic Conservatory.

Leipsie, October 3, 1913. Strauss' "Rosenkavalier" was brought again into the Leipsic repertoire, September 30, after more than a year's The neglect had not been that of the public, but by the principal conductor, Otto Lohse, whose many obligations otherwhere seemed to leave no time for rehe the Strauss operas. But now Lohse's sins be forgiven him, for he has given an unusually complete and inspired rendition of the work and there is already promise of various other special Strauss performances under this really great conductor. The "unusually complete" Leipsic giving of the "Rosenkavalier" included Lohse's wholesome urgery on the last act, when a number of cuts increased the homogeneity and threw out much of coarseness from the original score. The singing principals had been well cast first with Aline Sanden in the title role, and the veteran basso, Rudolph Gmür, of the Weimar Opera, as Ochs von Lerchenau. The reliable singer and artist, Vera Eichholz, was the Marschallin, and Lutse Olbrich, Sofia Faninal. Fräulein Olbrich is not yet a sature artist, but she has some very beautiful tones in high voice, and these ame to splendid use at several places in the Strauss opera. aritone Possony as Faninal and tenor Jaeger as the Baritone singer" did beautiful work. Gmür's giving of Lerchenau was in superb humor and life, without partaking of all the roughness which is sometimes read into the role. Sanden was as ever the resourceful and versatile artist, going through a very wide field of moods in truthful portrayal

The "Rosenkavalier" performance was one more warn ing and object lesson in the problem of proximity and acoustics. Those who sat on the main floor close to the orchestra complained that the orchestra was too loud throughout the evening. Those who sat farther away throughout the evening. Those who sat farther away praised the conductor's discretion, which permitted easy hearing of all the singers, and the singers themselves remarked their satisfaction with the orchestra as it was. The truth seems to be that Lohse did let his men play freely in the rich melodic fabric of the score, and this in sharp contradistinction to his predecessor, Pollak, who broke up many beautiful scores, including "Die Meistersinger," by too much suppression and looking for some fine contrapuntal line. In general it is Lohse's wish to hear his orchestra play in hearty participation and con-tinuity of mood, and this was especially true in his recent leading of "Tosca" and in his very impressive giving of the Goldmark "Rustic Wedding" symphony at an extra concert in the Gewandhaus last spring.

. . .

Sascha Culbertson is starting out his new season with a program of four violin sonatas, in order to establish his simple right to the title of musician. In the former four or five years of his career, both public and critics were usually so dazzled by his phenomenal disposition for bravour that they forgot to observe that his musical gift was just as much a phenomenon as his technical facility and impulse. The present program, which he is playing in various German cities with the help of the likewise phenomenally musical Otto Nikel, embraces the Brahms D minor, the Reger B flat, op. 91, for violin alone, the Mozart C major, and Beethoven's "Kreutzer" sonatas. By way of being a real musician, Sascha is playing all four of the sonatas without notes, and Nikel uses no notes in the "Kreutzer" sonata. The Musical Couries's Leipsic correspondent heard the boys play the above program in the Berliner Blüthner Saal and the Leipsic Kaufhaus. The whole evening of these readings was an unbroken train of tone painting in the most exquisite fancy and imagery. Incidentally, the technical facility sometimes needed in the painting was something astounding, but that was all to the one main purpose of being a musician and musician only. Sascha was getting tired of hearing how much technic he had, and he started this program for relief. One of the especially gratifying experiences with the new program is the unfailing cordiality in which the audiences are receiv-ing the Reger sonata. The truth is, this is one of Reger's ing the Reger sonata. The truth is, this is one of Reger's beautiful works and Sascha is drawing its every phrase into some rare object, either of feeling or imagery, and the amazing technic is still occasionally needed at its highest power to complete the musical idea as Sascha thinks it. The fame properly attending this kind of art should spread like wildfire over the whole earth. . . .

The Leipsic Conservatory resumed instruction Octo-ber 2, after the August and September vacation. The new

registration was large, including gratifying numbers from North and South America, and England and her colonies. The number of Russian applications may show some decrease, probably in conjunction with the general agitation over registration of Russian students in German universities. The Leipsic Conservatory faculty shows no changes except for some additional help needed earlier classes in piano. Composer Max Reger has not allowed his work as conductor 'of the Meiningen Orchestra to interfere with his composition classes in Leipsic. He keeps each Thursday from 2 to 8 o'clock for showing conservatory students the noble and gentle art of

Following upon her Leipsic appearance of last spring, Martha von Lund gave another evening of so called classic Her program was a gavotte by Exaudet, andan tino by Martini. Ecossaisen by Beethoven, an old style dance by Edward German, two preludes, a mazurka and a waltz by Chopin, and waltzes by Schubert, Scharwenka and Leoncavallo. As has been previously indicated, this modern art of classic dancing represents about 10 per cent. dancing and 90 per cent. of free running about over the platform. Those who practice it and have talent enough finally acquire a great deal of facility and speed, so that an ublic may find enjoyment in looking. Miss Lund is an eighteen year old girl who performs agreeably in nearly all of her numbers, only the Beethoven Ecossaisen inspiring a rather heavy and labored interpretation on her part. EUGENE E. SIMPSON

#### Clarence Eddy Pleases Hundreds in Lima.

Clarence Eddy, often referred to as "America's pres organist," played in Lima, Ohio, on Thursday evening, October 16, before twelve hundred men and women, members of the Women's Music Club and their friends. The concert, which took place in Trinity Church, opened the season of the club.

Here is what the Republican-Gazette of Friday morning, October 17, said of his playing:

Applause swept the chamber after every number of the veteran irtuose, in a program in which the resources of the organ were lustrated in a masterly style. . . . The recital made a brilliant eginning of the year's artists' recitals.

The Lima, Ohio, Daily News of October 17 referred thus to the work of Mr. Eddy:

to the work of Mr. Eddy:

Although it is said that it takes an educated musician to appreciate a pipe organ rectial, from the plaudits that Clarence Eddy received last night it would seem that Lima has at least some twelve hundred musicians who belong in that class.

Past master of the organ, using the most wonderful pedaling that has been given to Limaites to see, and an artist when it comea to stops and other mechanism of that most intricate and musical of all instruments, the pipe organ, Eddy fascinated his hearers.

Eddy loses himself in his companionship with his instrument and reemingly forgets that he bas an audience until awakened to the fact by the loud and continued applause.

His years of work and his tremendous success have marked him as one of the most prominent figures in the musical world, not alone in his bome city of Chicago, but in every part of America and the old country as well. (Advertisement.)

#### Blanche Goode at Smith College.

Blanche Goode, instructor in music at Smith College, gave a piano recital in the John M. Greene Hall, Smith College, Northampton, Mass., on the afternoon of October 15

The following is taken from the Springfield (Mass.) Re-

The audience of college and townspeople was enthusiastic in its spplause, and at the close of the recital recalled Miss Goode repeatedly, compelling her at last to respond with an encore. She played a pleasing prejude of her own composition.

Miss Goode comes to Smith College splendidly trained as player and teacher, and may be congratulated upon the distinguished success of her first recital.

Her program tonows.	
Minuet, E flat major	
Siciliano	Bach
Sonata, A minor, op. 143	
Intermerzo, E flat major, op. 117	Brahms
Rhapsodie, op. 119	
Nocturne, D flat major	Chopin
Etude, op. 10, No. 7	Chopin
Rarcarole, op. 60	Chopin
Arabesque	Leschetizky
Octave study	Leschetizky
Arabesque, A major	Debussy
Etude, G major	Lambert
Waltzes	Straune
(Arranged by Blanche Goode.)	
(A	dvertisement.)

#### Meratti Pupil for Besten Opera.

Mrs. Clara Huntington, the American coloratura prano, has been engaged by Director Russell for the Boston Opera Company for the season 1914-15. Last season Mrs. Huntington sang at the Trier Opera with great success. She is a pupil of Vittorino Moratti, of Berlin.

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#### OPERA IN OUR TONGUE.

Century Opera Gives Strikingly Successful Performance of "Jewels of the Madonna"—Fine Conducting.

A striking success, both from an artistic and a box office point of view, was the fifth week of the Century Opera Company's season of opera in English, during which Wolf-Ferrari's splendid music drama, "The Jewels of the Madonna," was given. This opera is a very remarkable work, far above the general average, and shows Wolf-Ferrari to be a talent of the first order.

The attendance steadily increased during the week and

a record house witnessed the performance in Italian on Monday evening of this week, when the Century Opera

House was filled from pit to dome.

To the casual observer this work seems tremendously difficult, but the production of it by the Century Opera None of the other Company was the best of the season. operas that this company has given this season have had the complete dash, "go," and security about them that this has. If one says that the performances of the other operas were up to the average European standard, which is true, it must also be said that this production of the "Jewels" was far above the average European standard. Mr. Berg-man, Miss Ewell, Mr. Kreidler and Mr. Daddi gave such a performance as could be found in few opera houses abroad. The scenery, done according to the pointillist method by Joseph Urbau, was splendidly effective, and the chorus and ballet could hardly have been improved upon. The conducting of Szendrei and Nicosia must not be forgotten, as much of the success was due to its excellence. Such a production as this is a triumph for the Century Opera Company and for its directors, the Messrs. Aborn.

The Sunday night concert brought out a large audience in spite of stormy weather. The program was of a strictly popular character, with its overture to "William Tell," its

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est. THEMATICS of latest im 9 East 17th Street New York march from "Le Prophête," its "Hungarian Rhapsody," and selections from "Boheme," "Trovatore," "Mignon," and "Carmen." Francesco Daddi sang a number of Neapolitan songs, and though the major part of the audience could not understand the words, that did not detract in any way



ACT I, "THE JEWELS OF THE MADONNA,"
CENTURY OPERA COMPANY.

Kreidler gave a splendid renfrom the artist's success. dition of a selection from "Trovatore" and very wisely repeated it instead of giving for an encore some silly popular trash as some of the other artists did. This playing to



ACT IL "THE IEWELS OF THE MADONNA. CENTURY OPERA COMPANY

the gallery shows lack of real artistic feeling, and ought to be discouraged.

Taken as a whole this concert was a great success. Everybody was encored, and this opportunity to hear good



ACT III, "THE JEWELS OF THE MADONNA CENTURY OPERA COMPANY.

music at such very low prices is evidently proving a boon and a delight to a large number of music lovers.

The three settings for "The Jewels of the Madonna," shown herewith, were completed in the scenic studios of the Century Opera House. The costumes of "The Jewels of the Madonna" came direct from Naples. This is the first work that has been done in the studios of the Century, and from now on a large number of the accessories, pro erties and scenes to be used in the future operas will be prepared right in the building.

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#### Minneapolis School of Music.

Minneapolis, Minn., October 18, 1913.
The Minneapolis Trio, consisting of Giuseppe Fabbrit pianist; Karl Sheurer, violinist, and C. von Floit, cellist, will give a series of three chamber music concerts in the school auditorium during the winter. The first concert is arranged for December 11 and the program will be made up of numbers by modern composers. These concerts will be open to all lovers of chamber music.

. . .

Dr. Caryl B. Storrs will deliver a lecture before the students Saturday, October 25, at 11 o'clock. His subject will be "Music and Its Relation to Other Arts." ...

Esther Jones Guyer, contralto, pupil of William H. Pontius; Mrs. George W. Frasier, pianist, pupil of G. Fab-brini; Alma Ekstrom, pianist, and Harriet Hetland, reader, will give a program before the Minnesota Educational As sociation, October 24 and 25.

Alma Shirley, soprano, pupil of William H. Pontius, and Margaret Hicks, pianist, of the faculty, gave a program before the Mother's Club at the Tuttle School, Friday, October 77 day, October 17.

The regular Saturday morning faculty recital was given October 18 by Mrs. G. W. Critten, contralto, before a large audience of pupils and friends of the school. Critten was in most excellent voice and gave all of her numbers artistic interpretations.

Ebba Sundstrom, violinist, of the faculty, will play on a special program of the Concordia Society, Tuesday, Oc-

Florence Pauly, former pupil of Oda Birkenhauer, will give a piano recital in Bechstein Hall, in London, November 7, under the direction of Ibbs & Tillett. . . .

Mrs. G. W. Frasier, Mrs. H. N. Hendrickson and Mrs. W. H. Summers were in charge of the informal reception, October 17, from 3 to 5 o'clock. . . .

Hazel Bartlett, Marie Gale and Edna Grinager, pupils of Charles M. Holt, and Mary G. Kellet, read at the Bremer School and at a Woman's Club meeting last week.

#### MLLE. DUFAU CHARMS.

## Skilful Coloratura Singer Reveals Unusual Vocal Equip

Jenny Dufau, coloratura soprano of the Chicago Opera. made her first appearance in concert in New York last October 19, at Carnegie Hall. Sunday afternoon, house was well filled and the singer created a distinctly favorable impression. The program was varied, taking in songs in German, French, Italian, and English,

Miss Dufau was not at her best in the German song which included "Das Veilchen," by Mozart; "Ständchen," by Strauss, and two songs by Hugo Wolf, "Elfenlied" and "Ich hab in Penna einer Liebsten." More suitable to her "Ich hab in Penna einer Liebsten. Store state an aria flexible voice with its extremely high tones was an aria from "Lucia di Lammermoor." Trills, quick runs, and runs among her strongest vocal assets. Her ng of a modern Italian song of Parelli, "Odorava

l'April," was charming. Other songs in Italian were "La Violette," by Scarlatti, and "Amore amor," by Tirindelli. In French Miss Dufau sang "Viens, mon bien aime," by Chaminade; "Dites, que faut-il faire?" an eighteenth century song, and the polonaise from "Mignon," which again gave her ample opportunity to display her unusual technical equipment. Entirely satisfactory were her three English songs, "An Irish Folk Song," by Arthur Foote: Kurt Schindler's "Marian," and "Lo, Hear the Gentle Lark," by Bishop, which were done with much art and distinctly enunciated.

As an encore after the last number Miss Dufau sang "The Will o' the Wisp," by Charles Gilbert Spross, wh acted as accompanist.

#### Matinee Musical Club's Rehearsal.

The Matinee Musical Club Choral, of Philadelphia, held its first rehearsal on Tuesday, October 14, in the club rooms at the Roosevelt. Of the twenty-four applications for membership, twelve were accepted by the music committee.

Among the numbers to be sung at the invitation concert in Witherspoon Hall on February 24 will be "At the Cloister Gate," Grieg; "Come, Sweet Morning," arranged by H. Alexander Matthews, and numbers by Victor Harris, Bohm, Henry K. Hadley, and Nevin-Harris.

"The idea of dozing while I was singing." "You were singing a lullaby, weren't you?" "Yes." "Then I couldn't pay your art any higher compliment."-Washington Herald.

#### KUBELIK DELIGHTS HUGE AUDIENCE.

Celebrated Violinist Appears Before Throng at the Hippodrome—Reveals His Old Time Technical Fluency and Tonal Finish—Franko Orchestra Assists Ably.

Jan Kubelik demonstrated very quickly at the Hippodrome last Sunday evening, October 19, that he has lost none of his old time technical fluency and tonal finish. His playing of rapid scale passages, his double stopping, harmonies, and chord attacks, and his sweet, sane, and exceptionally sympathetic tone were in evidence as formerly, and if one adds that the Kubelik intonation came near to being impeccable (the damp weather prevented perfection) and that the Kubelik musicianship invested everything he did with dignity and nobility, the story of his concert and the reasons for its extraordinary success are told in full.

His big numbers were the Bruch G minor and Wieniawski D minor concerto, works impregnated not only with appealing melody but also with romantic charm. Kubelik gave forth their flavor understandingly, but never permitted himself to overstep the bounds of good taste or to "tear passion to tatters," as is so often done by lesser fiddlers who try to make the violin invade the rightful field of the orchestra.

"Euphomious expression is essentially the province of the violin." Kubelik told a MUSICAL COURIER interviewer some years ago, and evidently the artist has not changed his mind since then. Euphonious were the slow movements of the two concertos, and also deeply felt were they without any lapse into surface sentimentality. The last part of the Bruch concerto has been done in New York more robustly than Kubelik played it for us last Sunday, but we have not heard the first section of the Wieniawski done more delicately or the finale of the same work delivered with greater technical facility. The house rose at the performer after the last named piece and compelled him to bow so many times that he finally played an arrangement of Rubinstein's E flat romance.

Later in the evening, Kubelik was lionized for his exquisite rendering of Hubay's "Scenes de la Czarda" and Paganini's "Campanella," which gave him ample oppor-



1

NAHAN FRANKO.

tunity for a display of his dazzling technic. The audience cheered, applauded, stamped, and whistled so persistently that Kubelik felt it necessary to play a number of encores. When the present reviewer left the hall, the added selections had totaled three and the seemingly insatiable mob was clamoring for more. It was a notable demonstration for a notable artist.

Nahan Franko led his orchestra in a spirited reading of the "Freischütz" overture, a warm and vividly drawn interpretation of the ever lovely "Sakuntala" overture, and a delicate handling of the Mottl instrumentation of three dances by Rameau. Mr. Franko has imagination, temperament, and musicianship, and therefore his orchestral direction includes both authority and picturesqueness. His work was appreciated to such an extent that he gave two encores. In the accompaniments to the concertos, the leader exhibited detailed knowledge of the scores and made of his orchestra a pliable and sympathetic partner of the soloist

Seldom has the Hippodrome held a bigger audience than



JAN KUBELIK

last Sunday. The balconies were a sea of faces and the parquet and boxes were crowded to the last seat.

#### Marie Morrisey's Song Recital.

Marie Morrisey, contralto (pupil of Dudley Buck), who gives a recital in Aeolian Hall, New York, Thursday evening, October 30, will sing a program of songs in Italian, French, German and English. Among them will be Martini's "Placer d'Amor," Chaminade's "Chanson Slave," Schumann's "Abendlied" and Strauss's "Morgen." The English group that she will sing will include Sidney Homer's "Banjo Song," Mrs. Beach's "My Star," MacDowell's "The Blue-Bell," Pette's "Twilight at Sea" and Huhn's "Israfel." The contralto will be assisted by Harry M. Gilbert at the piano.

#### Adéle Krueger to Sing Trunk Songs.

Adéle Krueger, the soprano, will p resent songs by Richard Trunk, a modern Munich composer, at the opening concert of the Tonkünstler Verein, October 21. These will be: "Pan," An Mein Lieb," "In Meiner Heimath," "Rosenlied." The composer is reported to have expressed his pleasure and gratification at Mme. Krueger's interpretation of the songs after presenting her personally with the same.

A musical comedy by this composer is about to be staged abroad.

#### Frances Alda's Engagements.

The Alda Concert Company is booked to appear in San Francisco and Oakland during the week of October 26, and in southern California during the week of November 2. Frank la Forge, the American composer-pianist, and

Frank la Forge, the American composer-pianist, and Gutia Casini, the young Russian cellist, are to take part in every concert with the charming Metropolitan Opera soprano.

Mme. Alda's annual New York recital will occur at Carnegie Hall, Tuesday evening, November 25. She has several concert appearances in New York during the month of December, including the Tuesday Salon at the Ritz-Carlton, on December 2, and the Mozart Society at the Hotel Astor, December 17.

Spring bookings already closed for Mme. Alda include the Paterson (N. J.) Music Festival, the last week in April, and the Mozart Society White Breakfast, at the Hotel Astor, on May 2.

Besides her appearances at the Metropolitan Opera House, Mme, Alda will sing with the Boston Opera Company, in Boston, and with the Chicago-Philadelphia Opera Company, in Chicago. In Boston she will sing the role of Eva in "Meistersinger" for the first time in best

#### Sorrentino Announcement.

Annie Friedberg, manager, announces that Umberto Sorrentino, the eminent Italian tenor, unique interpreter of Verdi operatic arias, the "Requiem," having a large repertoire of songs, musique de chambre, etc. (singing in four languages), is especially available for Verdi Centennial concerts, festivals, etc. He has won popular and critical praise both in Europe and America. Graceful appearance combined with an extremely expressive tenor voice are his, and audiences invariably like him ere he sings a note.

Paul Lincke has just completed an operetta, in three acts, entitled "Casanova." It will be produced at Chemnitz, sometime in October.

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### CINCINNATI ORCHESTRA TO RESUME REHEARSALS

Dr. Kunwald Now Returning from Europe-Mrs. MacDowell Will Speak Before Wyoming Club-Cincinnati Conservatory and College of Music News.

Letters from Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, who has spent a very pleasant

er in the Austrian Tyrol and in Vienna, as his departure last Thursday from Hamburg on the Kaiserin Augusta Victoria for America. The first rehearsal of the Cincinnati Orchestra is set for November 3 in

Mrs. Edward A. MacDowell, widow of the celebrated American composer, will speak before the Wyoming Musical Club, October 27. Mrs. MacDowell will devote the



STATUETTE OF EDGAR STILLMAN KELLEY.

By Losef Keating, the New York sculptor.

first half of her program to a talk on the interesting artist colony at Peterboro, N. H., and the last half to selections from MacDowell compositions.

Louis Ehrgott, a well known singer and teacher of voice in this city, has been chosen as chief choral director for the convention of the National Saengerfest to be held in Louisville, Ky., next June.

. . .

L. Drew Mosher is preparing some of his advanced pupils for a recital to be given the last week in October, when he will have the assistance of Mrs. Harry Goodbread, a talented pianist of Nevada, Ohio. One of Mr. Mosher's pupils, Wm. C. Smith, who has been doing professional work for the past year, sang with much success in Hamilton last week.

Edgar Stillman Kelley's "New England Symphony" is to be given this coming winter at one of the symphonic concerts of the Century Opera Orchestra in New York City.

The date for the first concert by the Conservatory Orchestra has been definitely settled for November 6. In addition to Schubert's unfinished symphony, and the soloists, the program will also contain two important novelties, the "Waltzer Marchen," by Ed Schuett, and the "Nozze de Figaro" overture of Mozart. The orchestra will be augmented with string, wood wind, percussion and brasses.

The first of the series of Saturday afternoon concerts at the Cincinnati Conservatory of Music was given yesterday, the following taking part: Philip Dreifus, violinist, pupil of Bernard Sturm: Cecilia Tepe, pianist, pupil of Leo Paalz; Florence Roth Evans, mezzo soprano, pupil of John A. Hoffmann; Mozelle Bennett violinist, pupil of Pier Adolfo Tirindelli; John Orr Stewart, baritone, pupil of John A. Hoffmann; John A. Thomas, pianist, pi

of Theodor Bohlmann. The next concert will take place at 4 o'clock, Saturday, October 25

The first of the series of chamber music concerts at the Cincinnati Conservatory of Music will take place on the evening of October 30 in Recital Hall, when a Brahms program will be given.

. . .

The first concert by the College of Music Chorus and Orchestra will be given at the Odeon on November 11. The series of three concerts given each year by the Col-lege Chorus and Orchestra have long proven popular. These concerts were formerly given in the Odeon, but on account of the great demand for admission, were moved to Music Hall. The College was thus enabled to give a more general demonstration of its work, and at the same time offer educational entertainment to many people. cause of the acoustics, however, in the larger auditorium, it was decided to return to the Odeon. An attractive program is in course of preparation, and under the direction of Louis Victor Saar, the chorus will be heard in some new works, while the orchestra will be under the direction of Johannes Miersch. All the solo numbers, as usual, will be directed by Albino Gorno.

October 28 is the date set for the first concert of the faculty series to be given by the College of Mus'c during the current musical season. In the selection of Johannes Miersch, violinist, and Frederick J. Hoffman, pianist, for the presiding artists at the first concert, the college will present two sterling musicians who perform brilliantly as well as with fine understanding. A program of classic character, with one modern number, will be presented in this interesting evening of sonatas. ...

The regular series of informal recitals by pupils of the College of Music held on consecutive Saturdays at the noon hour, will begin November 1. These recitals, which are held in the Odeon, while they are especially intended for the students, are also open to the musical public. The beautiful organ in the Odeon will be heard November 4, when the College of Music presents Lillian Arkell Rix-ford in the second concert of the artists' series. Music-1 patrons of Richmond, Ind., are loud in their praise and appreciation of the artistry shown by Romeo Gorno, pianist, and Giacinto Gorno, baritone, at their recent ance in that city. JESSIE PARTLON TYREE

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#### MALKIN MUSIC SCHOOL OPENING.

## A Brilliant Event—Large Attendance—Splendid Professor Crane's Address—Malkin Delig

In the form of a special concert the Malkin Music School held its formal opening under auspicious circum stances Saturday evening, October 18, at 26 Mount Morris Park West, New York.

At 8 o'clock the concert hall was filled to capacity. In spite of the inclement weather, the guests continued to egrive, and traffic was almost choked by the many taxicabs

which came incessantly.

To those present, the assemblage formed a never to be forgotten sight. The hall was tastefully decorated, and served as a splendid background for the brilliant array of visitors and faculty. At 8,30 o'clock, Mr. Malkin, the di-rector of the school, made his appearance together with Prof. William A. Crane. Mr. Malkin, in his introductory address, was severely handicapped by a heavy cold, which prevented him from speaking at any length. He contented himself with extending a warm welcome to the guests, and the introduction of Professor Crane, who made the opening address.

Professor Crane charmed the audience with his engaging personality and interesting speech. He said, in substance, that it was a matter of great pride to him to enjoy the intimate friendship of a man like Mr. Malkin. He brought home the fact that the opening of the Malkin Music School marked the beginning of a new musical activity in America, and that by its purposeful and conscientious work, it would et a high standard in matters of musical education. Professor Crane deplored the fact that the majority of musical institutions never reach an ideal loftier than that of commercialism. He rejoiced in the knowledge that at last one man possessing sufficient ability, indefatigable energy, and strength of purpose not to be denied, has had the courage to step out and lead a strenuous revolt against existing The speaker added that it is his privilege to nditions. be on intimate terms with the administration of the school. He claimed that nowhere, to his knowledge, was there to be found a greater spirit of unity than exists in the Malkin Professor Crane said that the distinction between director and teacher is lost, and instead of selling their time and giving mechanical instruction, they are all imbued with the spirit of sincerity, and blend every effort to make their work a lasting success by taking a direct personal interest in the smallest details. He concluded, voicing the sentiments of all present, by congratulating Mr. Malkin and his faculty upon their undertaking, and assuring them a brilliant success.

The program follows:

Openia	E	addre	88.						
				Prof.	E.	W.	A.	Cran	
									- 00

Trio, A mine	or (for plane, violin and celle)
	M. Malkin, A. Volpe and V. Dubinsky.
Concerte, A	minor
	Ada Becker.

Ada Becker.	
Mr. Malkin at the second piano.	
Vissi d'Arti (from Tosca)	Puccini
Cacilie	d. Strauss
Sophie Traubman.	
Cantabile	Cetar Cui
Serenade Espagnole	. Glazunoff
Vladimir Dubinsky.	
Course P mains (for violin and nisma)	Grien

It is needless to say that the foregoing program, ren-dered by such artists as Sophie Traubmann, Ada Becker, Messrs. Malkin, Volpe, and Dubinsky, delighted the bril-liant gathering and evoked the warmest praise.

Arnold Volpe and Manfred Malkin

The beautiful voice and clear diction of Madame Traubmann, the finished art of Mr. Dubinsky's playing, and the masterful interpretations of Messrs. Malkin and Volpe are too well known to the musical public to require further comment.

The sensation of the evening came in the form of a revelation in Miss Becker's playing of the Grieg concerto. She disclosed complete mastery of the piano, possessing re-markable variety of tone color, fluent and well controlled execution, as well as surprising strength so often lacking in the playing of women pianists. Were it not for the fact that the name of Ada Becker appeared on the program. and that she graced the platform with her beautiful ap-pearance, one would imagine himself in a large concert hall, listening to the concerto performed by a well known When she completed the number she was tendered an ovation. Mr. Malkin can well be proud of Miss Becker, his artist pupil. As the program drew to a close the en thusiasm became greater, and at the end the visitors re-fused to leave the hall until Mr. Malkin consented to play. He demonstrated to the delight of all present that he really is, as Mr. Volpe is quoted as saying, "the right man in the right place," as the director of the musical school, having proven his ability as pianist, as teacher, and as

At the end of the concert, the gathering assumed an informal aspect, and showered upon Mr. Malkin thanks, con-gratulations, and best wishes for the success of the school. Among those present were: Maestro and Mrs. Pietro Among those present were: Maestro and Mrs. Pietro Floridia, Mrs. Z. Seward, Mr. and Mrs. Maurice Kaufman,

Mme. Nina Dimitrieff, Mr. Massell, Mr. and Mrs. H. Schnitzer, Mr. and Mrs. Platt, and many figures in the artistic and social world.

#### Rosemary Glosz Rose at Milwaukee.

Rosemary Glosz Rose made her debut as a concert in Milwaukee, Wis., on Thursday evening, October o at the Pabst Theater. Following are some press notices which appeared the following day in the leading Milwaukee papers:

If the concert-going public had possessed an intuition that some-ing of unusual merit was about to be presented, its presence in

## R. E. Johnston's Trio of Great Artists

## **YSAYE** GODOWSKY **GERARDY**

Singly or as follows:

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This Trio in exclusive Beethoven programs is broked to

appear as foresas.		
CARNEGIE HALL, NEW YORK,	JANUAR'	7 7th
ACADEMY OF MUSIC, PHILADELPHIA		8th
CONVENTION HALL, ROCHESTER.	**	13th
LYRIC THEATRE, BALTIMORE,	44	22nd
NATIONAL THEATRE, WASHINGTON.	85	23rd
		10th
SYMPHONY HALL, BOSTON.	40	21st
ARMORY, DETROIT,	**	24th

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numbers at the Pabst Theater Thursday evening would have

been assured.

The concert arranged by Mrs. David S. Rose was one of the most noteworthy interpretations that vocalistic endeavor has produced in Milwaukee for some time.

Mrs. Rose's presentation of songs is not based upon that of other artists. The interpretation and declamatory art were entirely her own. Only in their dramatic truth and in the moments of vocal brilliancy do they bear resemblance to the interpretations that have been established by tradition. In her delivery the lyric and other



ROSEMARY GLOSZ ROSE.

qualities were beautifully balanced and the oustaining qualities were obvious throughout the entire evening.

Mra. Rose is able to gather all the dramatic elements and to focus them in her interpretation of the text.

It is only just to review several of the numbers. The "Hunyadi Laslo," by Erkel Ferenca, in the delivery of which the dramatic and declamatory values were intense, and disclosed a surprising faculty to subdue the hearers into a mood of tragic awe. The composer taxed the vocal range from lower B to high E. embodying two and a half octaves. In the coloratura passages and trilla, Mrs. Rose resembled the special functions characteristic of Mms. Sembrich. Rachel's cry, "Death let me in," by Mary Turner Salter, was equally effective in pathos. She enriched the program by a remarkable capacity for varied expressiveness in the selections by Hugo Kaun, Hermann, MacFadyen and others, closing with the

powerful and effective aria from Ponchielli's "La Gio ing vehement applause and forcing the artists to add

number to a program which, on account of its difficulties, would have overtaxed the average artist.

Milwaukee may be proud to call Mrs. Rose her own. She has established herself more firmly in the admiration and exteem of the public not only as a singer who may be said to possess the art of dramatic production, but also as an interpretative artist of rare ability.-Milwaukee Evening Wisconsin.

Mrs. David S. Rose, until her marriage to the former mayor of Milwaukee a prima donna of light opera, was heard in her premiere concert program at the Pabst Theater Thursday night by an auditnee which displayed every evidence of appreciation, not only of the singer's work, but that of her associates as wiell. Mrs. Rose being assisted by J. Erich Schmaal, pinnist, and Hugo Baeh, cellist. Both gentlemen added greatly to the success of the recital, and atill more of Milwaukee's musical atmosphere was gained by the presence on the program of compositions by Hugo Kaun, Alexander MacFadyen and Albert Oberndorfer, all native soms of deservedly increasing renown. Few musicales in several seasons have been so typical and representative of Milwaukee's rich musical resources.

sical resources.

It was as Rosemary Gloss in "The Merry Widow" that Milwaukee first became acquainted with Mrs. Rose, and her art, vocal and histrionic, at that time captivated capacity houses nightly. But Mrs. Rose of the concert stage made no effort to enhance her singing by recourse to artifices of the actress. On her voice, and on it alone she relied to win the plaudits of her adopted fellow Milwaukeeans, and they were not alack in either applause or floral tributes, the latter being as profuse and beautiful as the former was emphatic.

are streament as the termer was emphatic.

Mrs. Rose sang easily the several languages embraced by her selections, her English enunciation being especially understandable. Probably her most popular number was a colorature aria in her native tongue, its arpeggios, glissandos and vocal technique generally being executed in excellent manner. MacFadyen's popular "Spring" was given with vim and vivacity, such as the composer himself has seldom heard. "Mrs. Rose got my idea exactly. Her tempos and expression were splendid," declared Mr. MacFadyen after the concert.

Two haunting Hungarian melodies, with cello obbligate, were especially appealing, and in an aris from "La Gioconda" Mrs. Rose injected such spontaneity and dramatic fervor that her hearers refused to accept it as her final number, but so insistently demanded an encore that the singer responded with "The Cry of the Valkyries," from Wagner's opera.—Milwaukee Sentinel.

A fashionable audience attended the concert and enthusiastically applauded the singer. Mrs. Rose wore a beautiful gown and made an imposing appearance.

applauded the anger. are the work of the songs and considerable brilliancy in the upper range. A group of songs by Hugo Kaun was sung with discriminating attention to inner meaning of the songs and "Mariska" to which Hugo Bach played a cello obbligate was interpreted with much charm. The singing of the "Hymn du Soteil" and Alexander MacFadyen's "Spring" song was cordially applauded.—Milwaukee Free Press.

A fashionably dressed audience, including many persons who had been charmed a few years ago by the light opera triumphs of Rosemary Gloss, showed cordial enthusiasm to the singer, now Mrs. David S. Rose, on the occasion of her debut as a concert singer Thursday night in the Pabst Theater.

Mrs. Rose was assisted by J. Erich Schmaal on the piano, and Hugo Bach, cellist. Although the singer's abilities are more distinctively fitted for the demands of opera than for the pitiess test of song recital work, Mrs. Rose so pleased her audience as to win cordial applause after each of her numbers.

Her voice was heard at its best in the Georges hymn, in the legato

cordial applause after each of her numbers. Her voice was heard at its best in the Georges hymn, in the legato measures of "Marisla" to which Mr. Bach played cello, accompaniment, and in Landon Ronald's "Down in the Forcet." In the dramatic numbers, particularly in Hermann's "Three Wanderers," to which the baritones have been giving an intense and thrilling interpretation in recent seasons. Mrs. Rose was less effective. But this was partially due to the fact that her voice was somewhat impaired by the dame, weather.

nut this was partially due to the fact that her voice was somewhat impaired by the damp weather.

There was a flower interlude between almost all the numbers, the ushers being kept scurrying to get the branches over the footlights. Mrs. Rose has a stunning stage presence, and she was beautifully gowned, and in her cordiality toward the audience and the assisting artists there were renuniscent flashes of the fascinating personality that helped so much to win operatic fame for the singer,—Milwaukee Daily News. (Advertisement.)

#### Granville's Varied Program.

Charles Norman Granville, the baritone, with Charles Gilbert Spross, accompanist, w'll give the following program at his annual song recital in Aeolian Hall, New York, October 29:

tork, October 29.
Come and Trip It
Love Me or Not
An Chlöe Mozart
Aria, Questa dunque (I Due Foscari)Verdi
Die PostSchubert
Der SandmannSchumann
Wie bist du meine Königen Brahms
Eros
The Sea
Love's Song (first time)
The WindSprose
A Fool's Soliloquy
Were the Pitcher Full Alway (Hungarian folksong) Kerbay
My Lovely CeliaOld English
The Fairy Pipers Brewer
A Teneie Tale

#### Cordelia Lee's Attractive Program.

At her concert in Aeolian Hall, New York, Thursday afternoon, October 23. Cordelia Lee, the young violin virtuoso, will render the following program:

Sonata, D n																								
Concerto, G	mine	w.			1.5				٠.												M	(ax	Bru	ne b
Havanaise .							- +											0			3	als	nt-Sai	ēn:
Der Zephyr																								
Ciaccona																								
Ave Maria								2.0		9.9				2.0		4	. 9	d	hu	be	201	t-V	Vilhel	lm
Souvenir de	Mos	COW		2.00		ie e		- 0	0.0	40		-	2		2.4	0.0					N	Vie	mlaw	olic
Wilhelm	Spo	hr	wi	11	ac	000	on	ge	as	y	1	M	ĺs	8	1	A	e.							

#### FINE PROGRAM BY CHICAGO ORCHESTRA.

Twenty-third Symphony Season Opened-Metropolitas Artists' Course-Apollo Musical Club Membership Examinations-Amateur Musical Club Issues Catalogue Minneapolis Orchestra to Play in Chicago This Season General Items of Interest.

Chicago, III., October 19, 1913. The Chicago Symphony Orchestra, Frederick Stock, conductor, began its twenty-third season on Friday afternoon and Saturday evening, October 17 and 18, at Orchestra Hall. The program was made up as follows: Brahms' "Academic Festival" overture, Beethoven's seventh symphony in A major, Richard Strauss' rondo "Till Eulenspiegel's Merry Pranks," Debussy's "Petite" suite and Liszt's symphonic poem, No. 3, "Les Preludes."

An amateur musical club and the Lakeview Musical Society will have a joint meeting at the Studebaker Theater

next Monday afternoon, October 20. The members taking art will be: Mrs. Bruno Steindel, Mrs. Charles Hagenow Monica Graham Stults, Theodora Sturkow Ryder, Fredericka Gerhardt-Downing, Katherine Howard Ward and Jeannette Durno. Bruno Steindel will be the assisting artist.

The Metropolitan Artists' Course, given under the direction of Ernest L. Briggs, representing the Briggs Musical Bureau, was opened most auspiciously by a piano recital by Oscar Deis, Sunday afternoon, October 19, at the Fine Aris Theater. Mr. Deis' program was as follows:

Toccata and fugue in D minor Bach-Buson	i
Ecossaisen Beethoven-Busor	
Rhapsodie, op. 76, No. aBrahm	zi
Ballade, op. 52Chopi	a
Prelude, op. 19Chopit	α
Etudes, op. 10, Nos. 8 and 13Chopin	ä
TarantellaLisz	æ
Polonaise	i
Valses, op. s8, Nos. o and 13	g
Allegretto agitato, op. 29Robert Kahr	
Carillon, op. 11S. Liapounov	æ
W. W. W.	

At Orchestra Hall on Sunday afternoon, October 19. Maggie Teyte, soprano, gave a song recital under the local management of Wessells & Voegeli.

. . Last Saturday afternoon, October 18, Mary Hester Cleary read "Prunella," by Granville Barker, and the "Happy Prince," by Oscar Wilde, with musical setting by Liza Lehmann, at Studio 54, Auditorium Building. . .

Sidney Silber gave a piano recital at Joe Howard's Comedy Theater last Sunday afternoon, October 19. The recital was under the direction of Charles E. Watt.

Nella Bosen, a dramatic soprano, and a successful pupil Theodore S. Bergey, was heard in a private recital last Monday afternoon, October 13. Judging from the one number heard her voice seemed very pleasing, powerful and well trained. Speaking of Miss Bosen, her mentor, Mr. Bergey, informed the interviewer that he secured her as solely through the MUSICAL COURIER. "You see," said Mr. Bergey, "some time ago you ran a picture of myself with D'Aubigné when I was in Europe during my vacation, and Miss Bosen, who is a subscriber to the Musical Cou-RIER, saw the picture while on her way from California to Chicago, where she was to remain only for a few days to her departure for Europe to study with D'Aubigné Reaching Chicago she came to me and asked me if I was a friend of D'Aubigné. I told her I had the honor of being counted among his friends and that I had great regard for him not only as a man, but also as a teacher. Miss Bosen then decided to enroll under my banner." Mr. Bergey added that the Musical Courier is the best advertising medie knows for musicians and asked the writer if h ed a letter to certify that such was his opinion. Thanking Mr. Bergey cordially for his very courteous reception and also for his kind offer, the writer left the studio of one of the many advertisers of the MUSICAL COURIER who could tell similar stories and who always adds, "It pays to advertise in the MUSICAL COURIER. It is money well spent and value fully received." Mr. Bergey will make that statement and verify the above interview to any one who will take the trouble to call at his studio on the fourth floor of the Fine Arts Building.

Johanna Gadski, soprano, will give a recital in Orchestra Hall, Thursday evening, November 13, under the manage-ment of Carl D. Kinsey. This will be Mme. Gadski's first appearance in Chicago in recital in two years and her only appearance here this season. Tickets will be placed on sale Monday, October 27, at Orchestra Hall box office.

Mr. and Mrs. Herman Devries will give, in the near future, as in previous years, recitals in the Fine Arts Theater and opera performances in the Studebaker Theater with their students. Among those who will appear are: The Mrs. Hazel Eden Mudge, Ella O'Neil Corrigan, Marie Yahr, E. Sivigert, P. Lochner, George Harris, L. Cook. Everett Brown, Mildred Hanson Hochstedter, A. Boyce. De Pierrefen, Smale, Emery Normast, Blessing Martin,

Ruth Coffin, Martha Thomas, M. Prat, Emily Wilkinson, Beatrice Hartman, Anita Chapman, May Edwar Ffrench, Harriet Stuart, Hortense Brunswick, Irma Mur-phy, M. McGee, E, McAdoo, Edna Williams, Ada Morris, Kate Carrol, Arthur A. Kanberg, P. J. Mathews, Charles Rouse, Harry Thomson, John Filipek, T. Liska, Dr. A. A. Shere and Montgomery White.

Marx Oberndorfer, pianist, will play accompaniments and solos next Monday evening, October 20, in Duluth, Minn. The concert will be given by Sente Heard, dramatic soprano, who has just returned from Europe.

Leonora Allen, the brilliant young Chicago artist, has been resting a few weeks after a successful summer tour. In November Miss Allen has a series of engagements with the Chicago Operatic Quartet. A number of recitals will be given upon her return, the opening one in Milwaukee. She will fill an important engagement in St. Louis during December. In February Miss Allen will appear as soloist with the Apollo Musical Club of Chicago in Dvorák's "Stabat Mater."

The last examination of new applicants for membership in the Apollo Musical Club was held last Monday evening and there is now a waiting list of fifty singers ready to take the places of members not finding it possible to attend rehearsals regularly. No excuses for absence are accepted other than sickness, and important business engagements in the case of men. This insures an attendance of 90 per cent, of the members at rehearsals each Monday

Frederick Perrson, pianist, and Mabel Woodworth, violinist, gave a joint recital at Kimball Hall, Saturday afternoon, October 18. The recital was under the auspices of the American Conservatory of Music. Louise Robyn played the piano accompaniments and the orchestral parts played the piano account were played by Heniot Levy.

. . .

This office acknowledges receipt of the catalogue of the Amateur Musical Club for the season 1913-14. The officers for the season are: Mrs. James S. Moore, president; Rossetter G. Cole, first vice-president; Mrs. Clifford Williams, second vice-president; Kate P. Richards, secretary, and Mrs. Charles F. Everett, treasurer. The first concert of the season took place on October 13 and the last one will be given on April 13. The president's reception wi'l take place November 3, to which many members of the profesion will be invited. November 10 a lecture recital will be given by Karleton Hackett, the well known vocal teacher and musical editor of the Chicago Evening Post. ber 24 the artist's recital will be furnished by the Flonzaley Quartet. At the second artists' recital, on January 5, Oscar Seagle, baritone, will furnish the program. At the third and finale event Fannie Bloomfield Zeisler will play, the date of this recital being March 2. The annual benefit concert for the scholarship fund work will take place this year on November 17 at the Studebaker Theater. Mrs. Henr, L. Frank is the chairman of the scholarship fund work. . .

The Paulist Choristers of Chicago, Father William J. Finn musical director, will give a concert at the Studebaker Theater on Sunday afternoon, November 2, under the management of F. Wight Neumann. The Choristers w.ll have the assistance of a string quartet. . . .

The young American baritone, Alfred Hiles Bergen, spent some weeks in the Michigan woods, planning programs for the fall and winter season and interspersing this program with hunting and fishing. A short tour in the Middle States during the latter part of October, beginning at Peru, Ind., will be followed by his Chicago recital on Sunday afternoon, November 2, in the Florentine Room of the Congress Hotel. Mr. Bergen then leaves to fill a number of dates in Kentucky. After a tour of the Pacific Coast he will close his season the early part of May in Tennessee and Alaba . .

Elma Wallace, pianist and member of the American Conservatory faculty, and C. Ellen Loveless, an artist pupil of Karleton Hackett, will give a joint recital Saturday afternoon, October 25, at Kimball Hall. Miss Wallace will play the fantasie in C major, by Schumann, a Chopin roup and the Liszt campanella. Miss Loveless will sing 'Batti, Batti," from "Don Giovanni," and an aria from

The Paulist Chorister Society will give a co Tuesday evening, October 26, at the Arcadia. The Rev. William J. Finn will direct and the proceeds will go to the building fund for the new church of St. Mary of the

Lulu Jones Downing and Isabel Richardson have given some weeks this past summer to perfecting programs they will present during this season. Miss Richardson is an ideal interpreter of Mrs. Downing's songs. Their season

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Public Recitals for Poulls, Fine Arts Theatre

will open in Belding, Mich., where they will give a concert at the Belding Opera House. An extensive Florida tour is being arranged for later in the season, which will also many social features, as both of these charming artists have many influential friends.

. . The Apollo Musical Club of 300 singers will give a single performance of Haydn's "Creation" in the Audi-Theatre, Sunday afternoon, November 9. This will be the first time in ten years that this work has been performed in Chicago in its entirety.

. .

Clarence Whitchill, the Wagnerian basso, will be heard in song recital next Sunday afternoon, October 26, at the Studebaker Theater, under the management of F. Wight Neumann This will be Mr. Whitehill's first recital apearance in Chicago, for which he has arranged the following program:

La Procession
Le Charme
Visione Invernale (new)Zandonai
Chant de Touraine (new)
Am MeerSchubert
Daheim
CacilieStrauss
Stella Amoris (new)Schindler
Looking Glass River
A Song of TristramBorowski
The Sailor's Last Voyage (new)
Homeward (new)
As the Beam O'er the Waters (new)
Down by the Sally Gardens
A Ballynure Ballad

The series of Tiffin musicales to be given at the Blackstone Hotel this year have been arranged to take place at 11 o'clock on the mornings of November 18, December 16, January 13 and February 24.

Rudolph Engberg is one of a rapidly increasing number artists who prefer the quiet and comfort of home during the summer months to "roughing it" in the piney woods or scaling mountain heights. His artistic apartments near the lake on the north shore are always open to his friends, among whom he numbers some of the most distinguished professional men in Chicago. Mr. Engberg will fill a number of recital engagements this season

Mary Wood Chase, president of the Mary Wood Chase School of Musical Arts, and Ruth M. Burton, vice-president of the same institution, have issued invitations for an at home musicale to be given at the Edgewater Country Club, on October 29.

The Minneapolis Symphony Orchetra of eighty-five susicians, Emil Oberhoffer, conductor, will give its annual Chicago concert Sunday afternoon, February 22, in Orchestra Hall, under the management of Carl D. Kinsey.

. . Many young American artists have been introduced to the concert public from the beautiful stage of the Waldorf Astoria Hotel. Emma Cecile Nagel is numbered among these artists and was given a splendid reception last June when she sang before a large audience. she has had many appearances in the East and has been rapidly gaining an enviable reputation.

. . . This afternoon, Sunday, October 19, at the Auditoriun. Theater, a benefit concert for the German Hospital will bring forth as soloists Geraldine Farrar, Clarence Whitehill and Fritz Kreisler. The house is sold

Mignon la Font, Mrs. George Ransom, of Minneapolis, while of French descent, takes the greatest pride in being an American born and educated singer. Only three months was spent in Paris, where she coached with Signor Macchi in grand opera. Mrs. Ransom is not only one of the very few fine coloratura sopranos, having a repertoire of thirty-six grand operas and all the brilliant arias vritten for coloratura soprano, but is a pianist of unusual ability and well versed in theory.

Maurice Rosenfeld, the able writer on the Chicago Examiner, suffered from ptomaine poisoning after eati some fish, but has completely recovered, much to the delight of his many friends and admirers.

The Sunday afternoon concerts under the direction of Alexander Zukowsky and members of the Chicago Sym

phony Orchestra were resumed Sunday, October 19, at the Hebrew Institute, and will continue weekly all through the At the first concert, beside directing his orchestra, Mr. Zukowsky played a violin solo

. . .

Mabelle Church van Alstyne has gained a most enviable reputation throughout the country as a highly gifted reader. She is the first artist to bring to the platform the beautiful fifteenth century morality play, "Ever Mrs. van Alstyne has just returned from her s ome in Michigan and will open a very successful season when she will give the reading from the "Rubaiyat," at the presentation of "The Persian Garden," in Evanston, in the early fall.

For the past three years Sofia Stephali has covered most successfully the concert field of the United States, aving appeared in all but four States in the past year Her work has been educational in that in connection with her attractive programs she has given lectures that were not only instructive, but inspiring. This season Mme. Stephali is only accepting a few engagements so as to keep in touch with concert work while she develops some plans she has had under consideration for some time. Her children's program and a number of descriptive song recitals are unique. Her engagements for the autumn are in the Middle West and Northwest. After the holidays an

. . .

extensive Southern tour is planned.

Lillian Mary Stout, pianist, has just returned to Chicago after several years spent in Europe and has opened a studio in the Fine Arts Building.

Attractions during the month of November under the management of F. Wight Neumann include a song recital

ALEXANDER SEBAL

"Back in Chicago"

VIOLIN VIRTUOSO AND TEACHER

Studio Address: 81 Auditorium Bldg. Pupils Accepted

Concert Management: ERNEST L. BRIGGS Steinway Hall

Chicago

by Rosa Olitzka, contralto, Sunday afternoon, November o. at the Studebaker. Mme. Olitzka leaves immediately after her recital for Montreal, where she will sing with the opera company. This will be Mme. Olitzka's only appearance in Chicago this season, and she will again have the assistance of A. Leon Bloom as accompanist. Josef Hofann, pianist, will be heard in a recital, Sunday afternoon, November 16, at the Studebaker. Leon Sametini, violinist, and Rudolph Reuter, pianist, will be heard in a joint recital, Sunday afternoon, November 30, at Howard's Theater, formerly the Whitney Opera House.

. . . Sibyl Sammis-MacDermid, the soprano, will appear in joint recital with her husband at Oak Park, Ill., and La Grange, Ill., the latter part of the month. Eng ments immediately following are at Evanston and Champaign, Ill.; Milwaukee, Wis., and an orchestral engageent at London, Ont.

Lucile Robyn, a pupil of Etta Edwards, the well known vocal teacher of St. Louis, sang recently with much success at a concert in the St. Louis University Auditorium and also at a fashionable wedding in the Cathedral. Miss Robyn, who belongs to one of the oldest musical families Louis, is the possessor of a beautiful soprano voice. She has temperament and is artistic and reliable in musi-

## Helene Koelling COLORATURA SOPRANO

Management,

Antonia Sawyer

Matinee Recital, Acolian Hall, Nov. 12

cianship. William Johns, another Edwards pupil, has just ecepted the position of tenor in the quartet of the First Congregational Church. Mr. Johns has that rarest of all voices, pure tenor, is Welsh, and of that type who make really good singers.

A very interesting article appeared in the Christian Science Monitor of Boston, on Wednesday, May 15, on "Hymns of Mary Baker Eddy," which were written as interludes to her activities and are known and sung all over the world. The writer said: "To tell the beauty of these hymns is beyond the power of mere criticism. They are their own praise, their own proof of a supreme and unique literary achievement." The article should be read by church singers all over the country.

. . .

Ora Padget-Langer, an artist pupil of Sibyl Sammis-MacDermid, sang with great success in a program with the Steindel Trio at the Hotel Sherman, October 14. Her numbers were as follows: "My Heart at Thy Sweet Voice" ("Samson et Delilah"), Saint-Saëns; "Sacrament" (a love song), MacDermid; "Cradle Song," MacFadyen; "Spring's Singing," MacFadyen.

Esther Pearson, dramatic soprano, who won such a cess in Chicago at her debut in recital last April, has just returned from a seventeen weeks' concert tour. Miss earson sang in 102 different towns in six of the Eastern States. For this season the popular soprano already has been engaged to appear in many concerts and recitals through Minnesota and Wisconsin. RENE DEVRIES.

#### Steinberg and Göetzl Combine Forces.

Bernhard Steinberg, the well known baritone and teacher of voice production, and Dr. Anselm Götzl, the Viennese composer, conductor, coach and accompanist, have combined forces, their adjoining studios, each with a piano, being located in the Metropolitan Opera House Building. It would seem that this musical partnership should produce the best results, both from the artistic and practical standpoints. Bernhard Steinberg's fine voice and singing have been admired in London quite as much as in New York; he has charge of three choirs, and qualispils find a place in them.

Dr. Götzl, as a comparative newcomer here, needs more space. Abroad he is known as the composer of "Zierpup-pen," and his more recent work, "Madame Flirt," will be duced here by the Shuberts, following successful runs in Berlin, Vienna, Hamburg and other continental cities. "Das Gnädige Fraulein" is another work now being translated into English; negotiations for its production are in progress, and Dr. Götzl and Mr. Steinberg are looking for proper voices for these productions. As accompanist and coach Dr. Götzl has an extended reputation, Leo Slezak and Carl Braun recommending him highly. The eminent heroic tenor wrote Dr. Götzl as follows only two months

Egern (Bavaria), August 84, 1913 My Drag Docton—I am delighted to learn of your decision to devote yourself to the teaching of the German "lied" and German opera. I am delighted in the interest of German art. I am well with your eminent knowledge and talent for the tation and with your finely developed sentim lessing for your pupils, cerely wish and hope that this noble task will give you full

At any rate any pupil that places himself under your guidance to be congratulated.

congratulated.

mber me to your dear wife and child, and believe me as

Most sincerely yours,

(Signed) Lao SLEZAK. ely yours, (Signed) Lao SLEZAK.

"Before I married my wife I could listen to her voice or hours and hours." "And now?" "Now I have to."for hours and hours." Houston Post.

IN AMERICA NOVEMBER—APRIL KATHARINE 1913-14

Management: Antonia Sawyer New York 1425 Broadway.



### BOSTON NOT IMPRESSED BY GLAZOUNOFF SYMPHONY

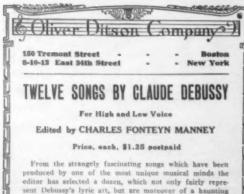
Russian Work Arouses Only Partial Admiration-Second Pair of Symphony Concerts More Interesting Than Convincing—Kubelik Plays
Before Large Audience—The People's Orchestra Opens Its Season-Cecilia Society to Give First American Performance of New Work by Schmitt-New Singers for Boston Opera.

Boston, Mass., October 19, 1913. The program for the second pair of Boston Symphony concerts, October 17 and 18, was more interesting than con vincing. Glazounoff's B flat symphony opened it, and despite an excellent performance failed to convince the hearer of any true musical message. The perfection of its form, the proportion and carefulness of its workmanship, do, it is true, compel momentary admiration, but of individuality, of depth and sincerity of feeling and expression, there is a sad lack, and it is this lack which no amount of technical perfection can counterbalance. Grieg's overture "Im Herbst," which followed the symphony, also proved disappointing. His own song from which he drew the overture far excels the orchestrated version. Between the ineffective strivings of Grieg and Dvorák's stirringly emotional dramatic overture, "Husitska," which closed the program, came the musi-cal feature of these concerts—César Franck's symphonic "The Acolidæ," inspired by the rarely beautiful verses of Leconte de Lisle. This piece, though making no attempt at a literal translation of these verses into mu yet conveys most wonderfully the exquisite gossamer-like charm and delicate imaginings of the poem.

The first of L. H. Mudgett's Sunday afternoon concerts, which took place at Symphony Hall on October 12, was given by Jan Kubelik, violinist, with George Falkenstein at the piano. A large audience filled most of the available seats and all of the standing room. Mr. Kubelik, the same in aspect and manner as of yore, proved once again his unique qualities as a violinist and a personality. His program opening with the Saint-Saëns concerto in B minor included such familiar numbers as Bach's "Chaconne," the Paganini "Caprice," a group of Wieniawski pieces, Legende-Mazurka and Polonaise in A major and Hubay's "Scéne de la Czardas." Throughout the program his playing was remarkable for its delicate beauty of tone, ease, and absolute simplicity. Existing technical difficulties were all but concealed in this simplicity, which denoted not only a rare mastery of his instrument but a refreshing freedom as well from the desire to impress his audience with virtuoso "stunts." Enthusiastically recalled, Mr. Ku-

Priscilla WHITE Teacher of Singing

TEACHER OF SINGING



From the strangely fascinating songs which have been produced by one of the most unique musical minds the editor has selected a dozen, which not only fairly represent Debussy's lyric art, but are moreover of a haunting beauty, and such as singers can use with genuine pleasure to themselves and their hearers. The difficult matter of accurring adequate English translations has been successfully dealt with.

"In respect of choice of this modern master, in the matter of the translations, in fact in every detail,

BOSTON

belik was obliged to add encore after encore before he was allowed to depart, and it is doubtful if this would have been permitted him even then had not the lights been summarily put out and the audience thus dispersed.

. . .

The People's Orchestra, an organization of amateur musicians under the direction of Jacques Hoffmann, first violinist of the Boston Symphony Orchestra, opened its season last Sunday. A definite program for the year has been planned and it is expected to give at least three public concerts, assisted by prominent artists. These concerts are to be for the wage earning public, at prices of admission within the reach of the humblest. They will, it is hoped, be the first of a permanent series of concerts for wage earners. The objects of the People's Orchestra are, first, to give wage earners and students an opportunity to obtain orchestral practice and training under competent leadership, and second, to bring the fruits of such training before the wage earning public at nominal prices of admission

. . .

A particularly attractive program has been arranged for the next Thursday evening concert by pupils of the Faelten Pianoforte School. Two of Mozart's trios for piano, violin and cello, the polonaise for piano and cello by Chopin, Weber's E flat major concerto and recent productions of highly popular English composers will be presented. Admission is by ticket, which may be obtained by addressing the manager at 30 Huntington avenue.

. .

Three concerts are announced by the Cecilia Society for the present season. The first will take place at Symple on the evening of December 18, when the chosen piece will be Florent Schmitt's setting of the Forty-sixth Psalm (for its first performance in this country), and George Chadwick's "Noel." The second concert, announced for the evening of February 19, at Jordan Hall, will comprise short and diversified choral pieces without accompaniment, and at the third, on the evening of April 10, at Symphony Hall, Bach's "Passion Music According to St. Matthew will be sung.

M M M

New singers, announced in the prospectus of the Boston Opera Company just issued, who were not named in the complete list recently given in these columns, are: Rachel Frease-Green, soprano; Margherita Dulvarez, contralto, and Giuseppe Oppezzo, tenor. Mme. Frease-Green sang in America with the Chicago Opera Company during its first season and for the past two years has been singing in Eu-Mme. Dalvarez was a member of Henry Russell's pany at Varese this summer and Mr. Oppezzo sang with the San Carlos Opera Company under Mr. Russell's direc-BLANCHE FREEDMAN.

#### Hanna Butler in Demand.

Hanna Butler, soprano, met with fine success last week at a concert given under the auspices of the North End (Illinois) Woman's Club. She gave a program of Old English songs in costume. On Wednesday, October 29,



HANNA BUTLER ON THE ESTATE OF MRS. SAM MILES

in the Florentine Room of the Congress Hotel, Chicago, Mrs. Butler will give a recital of French songs before the Playgoera' Club. In the same hall the popular soprano will furnish the program for the Drama. Circle at its first

#### VERDI HONORED HERE.

odero Leads Effective Performance of the Master's Works and Has the Assistance of Excellent Soloists.

After basking till a quarter to nine in a steam imitation Southern Italy, the small audience, which was scattered in various places in Carnegie Hall, New York, last Sunday evening, October 19, and which manifested considerable impatience at the long delay, was treated to a program of unusual interest rendered who not only gave satisfactory interpretations of the com-poser's musical ideas, but who also won unstitted applause for their own personal achievements. Ostensibly the concert was to honor the memory of Verdi, though incidentally the Italian Orchestral Society was probably not unwilling to shine with some of the borrowed and reflected light of the glory of him they celebrated.

It was an important occasion when everybody did his duty nobly, with the exception of the Italian public, which did not brave the elements and defy the rain to commemorate the birth of Verdi in October, 1813.

In Cesare Sodero the Italians have a splendid conductor who seems to be familiar with the best traditions of the music of his native land and who certainly has the ability to direct an orchestra and produce the effects he wishes. Whether in the early or the late works of Verdi he was equally painstaking, alert, authoritative and precise. It will if so important an addition to the Italian musical forces of New York is obliged to return to Italy on account of the lack of support of his compatriots in this laudable attempt to establish an Italian symphony orchestra.

Clementine de Vere Sapio has long been a favorite of the New York public, and she was received with open arms, so to speak. But the ovation which she received was amply warranted by the splendid way in which she sang the music of Aida. Had she been an entirely unknown artist her reputation would have been established by her performance on this occasion.

Mme. Niessen Stone, Enrico Arcsoni, Ernesto Torti and Giovanni Gravini were all worthy associates of Clementine Vere-Sapio and were likewise recipients of generous and well deserved applause from an audience which appeared to be highly pleased with the program and the artists in general.

Whether the weeping skies of Jupiter Pluvius or the inconvenient location of Carnegie Hall to those who do not own private conveyances were most responsible for the small audience, cannot be known. But it is to be hoped that the managers of the Italian Orchestral Society will promptly discover the means of drawing large audiences to upport their excellent concerts.

The complete program is given herewith:

he complete pro-Overture, Forza del Destino. Orchestra Orchestra.

Aria for bass, Simon Boccanegra.

Giovanni Gravina.

Aria for mezzo soprano, Don Carlos.

Mme. Niessen Stor Aida, Act III.
Traviata, prelude from Act IV. Otello, Monologo, Act III. Enrico Aresoni. Aida, Duet, Act II. Atda, Duet, Act II.

Mme. De Vere-Sapio (Aida).

Mme. Niessen Stone (Amneris).

Otello, Il Giuramento, tenor and baritone.

Enrico Aresoni and Ernesto Torti.

Rigoletto, La Donna e Mobile.

Salvatore Sciarretti.

Rigoletto, Act IV.

#### Miss Despard at the Baker Studio.

Mabel H. Despard will be at the studio of H. Rawlins Baker, 622 Aeolian Holl, on Mondays (the day that Mr. baker is at his Danbury Music School studio) to receive her New York pupils. Miss Despard is a teacher of long experience, numbering among her patrons, to whom she is privileged to refer, a long list of people prominent in the social life of Brooklyn, where she has large classes, both at her studio in Flatbush, and at the Berkeley Institute, where her annual pupils' recital (a well known event) is held each year.

Miss Despard is not only a pupil of many years' standing of H. Rawlins Baker, but, for several years, her advanced pupils have had the privilege of arranging for an occasional lesson with him, Miss Despard accompanying each pupil, and in the regular lesson carrying out Mr. Baker's suggestions. Several pupils in Mr. Baker's own private class had their entire early training with Miss Despard. Ida M. Hagedorn and Henry M. Wells, 2nd, both former Despard pupils, who, for years went to Mr. Baker for occasional pervision, are now back from their summer at Lake Mohonk, entering upon their second and third seasons, spectively, with Mr. Baker.

Miss Despard is looking for an earnest, talented student to whom she would give instruction in return for writing and copying the work which she uses with her other pupils

#### MAX SALZINGER DELIGHTS MAINE FESTIVAL AUDIENCES.

# Baritone Enthusiastically Acclaimed in Portland and Bangor.

Max Salzinger, the celebrated young Viennese baritone, has returned to New York after a series of brilliant ap-pearances at the recent Maine Music Festival, held both in Bangor and Portland. Last week the MUSICAL COURIER, in its report of the Maine Festival, included mention of the impressive work of Mr. Salzinger, who was one of the principal artistic figures on the stages of Portland It is said that Conductor William Rogers Chapman was very enthusiastic over the superb work of this singer, and the audiences rose to Salzinger, especially after his inimitable rendition of the "Toreador Song" from Carmen.

Below are reproduced several tributes to Salzinger, culled from Bangor and Portland papers, which clearly reflect the triumphs set to the credit of this young and distinguished Austrian baritone during his engagement at the Musical Festival of 1913.

Max Salzinger has a wide European reputation, having gained distinction in the Royal Operas at Berlin, Vienna and Dresden, and has appeared with marked success in several other German cities. It is reported that he has in his repertoire more than thirty-five roles, which he sings in French, German and Italian. It is also said that Salzinger has memorized the important Verdi works.

The conductor of the Montreal Opera Company had heard Salzinger sing in Vienna and was deeply impressed with his voice. The baritone is engaged this season for leading roles with the National Opera Company of Canada, but this, it is said, will not exclude the fulfilling of a few outside engagements, including return appearance at the Indianapolis (Ind.) Festival.

This artist is under the direction of G. Dexter Richardson, the Brooklyn manager.

The Portland and Bangor encomiums, above referred to, are as follows:

Max Salzinger, the Viennese baritone, who is at present a member of the Canadian Opera Company, sang spiendidly Friday evening and aroused the utmost enthusiasm by his powerful well-trained voice which had the added charm of delicacy of texture and sweetness. . . Mr. Salzinger seems to have made the most of an unusually wonderful voice, and it will be strange if he does not make a lasting mark upon the operatic world.—Bangor Daily Commercial, October 4, 1913.

Mr. Salzinger's art seems a part of himself—a natural expression of the gift of song.—Portland Evening Express and Advertiser, October 8, 1913.

Anybody who has the voice and dramatic style of Max Salzinger, the Viennese basso, need not fear the lack of appreciation from his audience, for he is superbly equipped. He was given a most wonderful reception after his singing of "Eri Tu," from "The Masked Ball," which was done with immense fervid intensity and quite brought the house to its feet.

He most certainly may be easily classed as one of the greatest bassos Mr. Chapman has ever given us, etc.—Portland Daily Express, October 9, 1913.

But it was Max Salzinger's delivery of the prologue from "I Pagliacci" that was the sensational feature of the evening. What a great vocal organ Mr. Salzinger possesses in his baritone came as a revelation even after the display at the previous concerts. His voice, so large that it filled the auditorium, was in perfect form; in every note he knew he was triumphant and his audience knew it. . . . No wonder the audience acclaimed him to the limit; and, of course, it broke into applianse again with the opening strains of the "Toreador Song," which Mr. Salzinger sang in fine style, and in German for encore. Again an encore was demanded, to which he responded with a song to piano accompaniment, in which his voice was notable for its open tones.—Portland Daily Eastern Argus, October 9, 1913.

Another vocalist who made a strong impression last night was Max Salzinger, whose baritone of rich quality and rotund power was something of a revelation. And Mr. Salzinger knows how to sing, as he demonstrated delightfully in the "Confutatis," and aris sung with a breadth and beauty of tone and phrasing that made it a feature of the performance.—Portland Daily Eastern Argus, October 8, 1913. (Advertisement.)

#### Another Musin Pupil in Pleasing Recital.

Catherine Alexander, a violin pupil of Ovide Musin, made her first appearance before an audience on Sunday afternoon, October 19, at the Musin Studio, 51 West Sev-

Those qualities characteristic of Musin pupils, namely, the broad singing tone, using the bow from tip to frog, clean technic, purity in style, authentic tempo, together with a personal feeling and musical comprehension, all essentials which should insure a fine artistic career to this young girl, were very evident in her playing. The program contained numbers by Bach, Nardini, Corelli, the andante and allegro of the concerto in D minor by Wieniawski, Vieuxtemps' "Etude de Concert" and two numbers by Fiorillo. The Bach air on the G string was one of the encores. All ere excellently rendered.

Marie Brackman, operatic contralto, who assisted, de-lighted the audience by the rendition of the two Meyerbeer arias. Marion Cahn was the accompanist.

The complete program follows:

Folia (Cadenza by Leonard)Corell
Catherine Alexander,
Aria-Prophete
Marie Brackman,
Concerto in D minor
Aria-Robert le diableMeyerbeer Marie Brackman.
Funeral MarchFiorillo
Etude de ConcertVieuxtemps
Caprice in D major

#### MacDermid Compositions Displayed.

The accompanying picture represents a window display at a downtown Chicago publishing house of new compositions by James G. MacDermid. On the right inside can be



MACDERMID COMPOSITIONS ON EXHIBITION

en the portrait of the composer and on the left one of Mr. and Mrs. MacDermid, and above them is a picture of Thomas N. MacBurney. The song on display is "Sacra-ment."

#### Miss Goodson in Switzerland.

Depicted herewith is Katharine Goodson, the celebrated pianist, sitting on the steps of the famous old church at



KATHARINE GOODSON AT RINGENBERG

Ringenberg, situated on the Lake of Brienz, Switzerland, where she has been spending her holiday.

#### Activity at Guilmant Organ School.

Work at the Guilmant Organ School, New York, is now in active operation. The enrollment is unusually large and new students are still coming from distant points to avail themselves of the many opportunities offered.

Dr. William C. Carl has introduced several important

changes in the course, and every advantage is offered the student for practical, up to date organ playing.

Clement R. Gale, who is also head of the department of Ecclesiastical Music at the General Episcopal Theological Seminary, and Warren R. Hedden, for many years at the Church of the Incarnation, New York City, have overflowing classes this year in the theory department of the Guilmant School. Thomas Whitney Surette will inaugurate his course of lectures early in November with a new list of subjects. Several of the students are now being sought for to fill positions in New York and vicinity.

An effort is being made by the Association of German Towns to preserve all local folk melodies. The work of getting together all these songs is being taken up by each town separately, but the results will be published in one

#### CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERI-CAN COMPOSERS

#### Marion Bauer

Star Trysts	New	York	City
Nocturne	New	York	City
The Mill Wheel McCall Lanham,	New	York	City
The Red Man's Requiem McCall Lanham,	New	York	City

#### Mrs. H. H. A. Beach

Baby Mme Olitzks, Ocean Grove, N. J.
The Year's at the Spring Elias Blum, Olympia, Wash.
The Year's at the Spring John W. Nichols, Joliet, Ill.
Ah, Love, but a Day!Miss Lillian Seitz, Newark, N. J.
Ah, Love, but a Day!Miss Sara Kizer, Bath, N. Y.
June Elias Blum, Olympia, Wash.
JuneMiss Edna Meinhen, Brooklyn
Exaltation Mrs. Bessie Williams, Berlin, Germany
Shena Van

#### J. W. Bischoff

The Summer	Wind	.Miss Eva	Emmet	Wycoff, Det	roit
Love Sings ti	he Lark	Charles	Innes.	Waltham, M.	ass.

#### Gena Branscombe

The Sun Dial (A	Cycle of	Love	Songs of the	Open Road	)—
The Morning	Wind.		John A.	Hoffmann,	Cincinnati
Noon.					

In Arcady by Moonlight.

the Open Road.
The Morning Wind (From The Sun Dial) A. C. Jackson, Detroit
Happiness Mme. Luella Chilson-Ohrman, Beloit, Wis.
Happiness
HappineasMrs. Mabel Sharp-Herdien, Chicago
Sleep, Then, Ah, Sleep! Miss Daisy C. Daniels, Herkimer, N. Y.
Ould Doctor Ma'Ginn

#### G. W. Chadwick

O, Let Night Speak of Me Miss Corinne Welsh, Maplewood, N. J.
O, Let Night Speak of Me S. Thomas Hall, Boston
Song from the Persian
The Danza
Thou Art So Like a Flower Earl W. G. Howard, Providence, R. I.
Thou Art So Like a Flower Charles S. Floyd, Bernardsville, N. J.
Allah Miss Clara Wilkey, Phoenix, Ariz.
Allah New Florence Mulford-Hunt, Newark, N. J.

#### Mabel W. Daniels

Daybreak	Charles	N. Granville,	Danville, Ky.
Lady of Dreams	Mrs. Edith Chap	man Goold, W	Valpole, N. H.
Lady of Dreams	Miss Maude	Klotz, Stony	Brook, L. I.
Could I Catch the Waywa	ard Breeze,		

In the Dark.....

#### Arthur Foote

There's a Ship Lies Off Dunvegan Miss	Edith Bullard, Boston
The Eden Rose Stephen	S. Townsend, Boston
On the Way to Kew Miss Ann	Miller Wood, Boston
I Know a Little Garden Path	h L. Stilwell, Syracuse
Love Me If I Live Miss Pauline	Clemmer, Rockford, III
An Irish Folk SongMiss M	ertle Neel, Pratt, Kans.
A Smaller Smaller Fluing South	

Mrs. E. W. Florence, San Francisco In Picardie.....

#### W. Franke Harling

To a Little	Child	Tuckerman,	Carthage, N. Y.
To a Little	Child	Elias Blum,	Olympia, Wash.
To a Little	Child1	dgar Pouch,	New York City

#### G. A. Grant-Schaefer

The	Sea Miss Josephine Jones, Evanston, Ill
The	Song of Saul Charles E. Lutton, Evanston, Ill
The	Eagle Miss Christine Miller, Clevelan-
The	Eagle Vern Burnham, Chicago

Israfel Miss Marie Morrisey, New York City
Unfearing McCall Lanham, New York City
Unfearing Karola Frick, Berlin, Germany
How Many Thousand Years Ago?, Joseph P. Dupuy, Los Angeles
Proposal Charles Brandenburg, Chicago
Invictus Andrea Sarto, Brooklyn
Invictus Francis Rogers, Scaradale, N. Y.
Invictus Frederic Martin, Pawtucket

#### Margaret R. Lang

Day Is Gone	Germany
Day Is Gone A. Angel Chopourian, New Y	ork City
An Irish Love SongMr. L. H. B. Farr, Los	Angeles
An Irish Love SongFrank E. Marcotte	, Boston
An Irish Love Song Miss Helen Stapleton, New Y	ork City
Spring A. Angel Chopourian, New Y	ork City
Snowflakes A. Angel Chopourian, New Y	ork City

#### Frank Lynes

My King	Glen	McCormac	k, Lebano	m. III.
Sweetheart, Sigh No More Miss	Irene	Langley.	Waltham,	Mass.
Good-bye, Summer	. Mins	T. A. Mc	Geough, I	Joston
Good-bye, Summer Miss	Myrti	e H. Busi	iong, Pitts	burgh
With a Rose	Ruth	Reuillard,	St. Joseph	Mo.
When Love Is Done	Tol	u Tagaki,	New Yorl	E City

#### John W. Metcalf

Little House of Dreams	Elias Blum,	Olympia, Wash.
Sunrise	Frank	Parker, Chicago
Until You Came	Peter M.	Pelt, Milwaukee
To You Mrs. 1	thelyn B. Con	noteck, Brooklyn
Love and SpringtimeMrs. 1	Ethelyn B. Con	metock, Brooklyn
Love and Springtime	Chris And	derson, St. Louis
AboentMir	a Louise List,	Asheville, N. C.

#### Mary Turner Salter

The Sweet of the Year...Sibyl Sammis MacDermid, Keysor, W. Va. The Sweet of the Year...Miss Florence Odil, Musfreesbore, Tenn.

# The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be tes are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Pifth Avenue, New York, N. Y.]

Bartlett, Homer N.—"Toccata" (organ), played by Edwin
Arthur Kraft, Trinity Cathedral, Cleveland, O., Octo
Mrs. Claude L. Steele, Shakespeare Club, Muskogee, Arthur Kraft, Trinity Cathedral, Cleveland, O., Octo-

Bauer, E. Marion-"Star Trysts" (song), sung by Charlotte Lund, Saturday Club House, Wayne, Pa., October

"Arabesque" (song), sung by Constance Piper; Christensen Hall, New York, June 17, 1913.

'The Last Word" (song), sung by Delphine Marx, Christensen Hall, New York, June 17, 1913. Beach, Mrs. H. H. A.—"Minuet," F major, op. 36, No. 1

(piano), piayed by Lewis Harlow, Huntington Chambers Hall, Boston, Mass., October 11, 1913.

—"Ah, Love But a Day" (song), sung by Herbert Harroun, Warner Concert Hall, Oberlin, O., October

Paul-"Mary" (sacred song cycle), sung by Mrs. Claude L. Steele, Music Study Club, Muskogee, Okla., October 11, 1913.

Brown, Mary Helen-"Thoughts of You" (song), sung by Mrs. Claude L. Steele, Music Study Club, Muskogee, Okla., October 11, 1913.

Cadman, Charles Wakefield-"The Groves of Shiraz" (song), sung by Gay Donaldson, Carnegie Institute,

Pittsburgh, Pa., October 9, 1913.

"I Hear a Thrush at Eve" (song), sung by Mrs. Claude L. Steele, Shakespeare Club, Muskogee, Okla., October 13, 1913.

"Welcome, Sweet Wind" (song), from cycle "The Morning of the Year," sung by Mrs. Claude L. Steele, Music Study Club, Muskogee, Okla., October 11, 1913. -- "Call Me No More" (song), sung by Mrs. Claude L. Steele, Shakespeare Club, Muskoger, Okla., Octo-

-"Call Me No More" (song), sung by Mrs. Claude L. Steele, Music Study Club, Muskogee, Okla., October

-"I Found Him on the Mesa" (song), sung by Mrs. Claude L. Steele, Music Study Club, Muskogee, Okla., October 11, 1913.

"Memories" (song), sung by Lelia Frances Manson, Gaiety Theatre, Muskogee, Okla., September 20, 1913.

"From the Land of the Sky-Blue Water" (two arrangements for organ by Clarence Eddy), played by Clarence Eddy, Winthrop College, Rock Hill, S. C., October 2, 1013.

"The Geranium Bloom," "The Groves of Shiraz"

"The Geranium Bloom," The Groves of Shiraz (songs), sung by Grace Hall Riheldaffer, Musin Studios, New York, October 12, 1913.
Campbell-Tipton, Louis—"Rhapsodie" (song), sung by Charlotte Lund, Saturday Club House, Wayne, Pa.,

October 9, 1913, Chadwick, George W.—"The Maiden and the Butterfly" (song), sung by Geraldine Farrar, Heilig Theater, Portland, Ore., October 1, 1913.

Cooke, James Francis-"Persian Serenade" (song), su by Mrs. Claude L. Steele, Longan Parliamentary Club,

Muskogee, Okla., September 15, 1913.

Demarest, Clifford—"Pastoral Suite: "Sunrise," "Rustic Dance," "Sunset," "Thanksgiving" (organ), played by George Henry Day, St. Peter's Church, New York, October 14, 1913.

-"Melodie Pastorale" (organ), played by Henry Hall Dunckiee, the Collegiate Church, New York, October

Dillon, Fanny-First Movement "Sonata," in C minor, 27 (piano), played by the composer, Dominant Club, Los Angeles, Cal., October 4, 1913.

"Sunrise," "Sunset" (songs), sung by Mrs. W. N. Tiffany, Dominant Club, Los Angeles, Cal., October 4.

Okla., October 13, 1913.

"Violets" (song), sung by Mrs. Claude L. Steele, Shakespeare Club, Muskogee, Okla., October 13, 1913.

Eddy, Clarence-Festival Prelude and Fugue on Old Hundred" (organ), played by the composer, Winthrop College, Rock Hill, S. C., October 2, 1913.

Genet, L. M.—"At Night on the Terrace High" (song), sung by Grace Hall Riheldaffer, Music Studios, New York, October 12, 1913.

Gilberté, Hallett-"Two Roses" (song), sung by Charlotte Lund, Saturday Club House, Wayne, Pa., October 9,

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Goldblatt, Maurice-"Dance of the Sylphs" (violin), played by Nicoline Zedeler, Rockford, Ill., September 5, 1913.

"Dance of the Sylphs" (violin), played by Nicoline Zedeler, De Kalb, Ill., September 7, 1913.

"Dance of the Sylphs" (violin), played by Albin Steindel, Bell Opera House, Benton Harbor, Mich.,

September 26, 1913.

"Dance of the Sylphs" (violin), played by Albin Steindel, Memorial Opera House, Valparaiso, Ind.,

September 30, 1913.

"Dance of the Sylphs" (violin), played by Albin Steindel, Congregational Church, Springfield, Ill., Oc-

-"Dance of the Sylphs" (violin), played by Albin Steindel, Sheldon Memorial Auditorium, St. Louis,

Mo., October 2, 1913.

"Dance of the Sylphs" (violin), played by Albin

Steindel, Grand Opera House, Keokuk, Iowa, October 3, 1013.

Hadley, Henry K.—"In Bohemia" (orchestra), played by the People's Orchestra, Los Angeles, Cal., September 28, 1013.

Harlow, Lewis-"Song Without Words" F sharp major,

MS. (piano), played by the composer, Huntington Chambers Hall, Boston, Mass., October 11, 1913.

ne, Marie—"Suffer Little Children" and "A Man of Sorrows," from "The Redemption" (cantata oratorio), sung by Mrs. Claude L. Steele, New Century Club, Muskogee, Okla., October 2, 1913.

"Home" (song), sung by Mrs. Claude L. Steele, Shakespeare Club, Muskogee, Okla., October 13, 1913. —"Thro' the Year" (song), sung by Mrs. Claude L. Steele, Shakespeare Club, Muskogee, Okla., October

mer, Sidney—"Uncle Rome" (song), sung by Gay Donaldson, Lecture Hall, Carnegie Institute, Pitts-Homer, Sidneyburgh, Pa., October 9, 1913.

-"The Last Leaf" (song), sung by John Finnegan, Maine Music Festival, Bangor, Me., October 4, 1913. Kramer, A. Walter-"We Two" (song), sung by Charlotte

Lund, Saturday Club House, Wayne, Pa., October 9, 1913.

La Forge, Frank—"Retreat" (cello), played by Gutia Casini, Woodstock Opera House, Woodstock, Ill.,

October 11, 1913.

"Romance," "Valse de Concert" (piano), played by the composer, Woodstock Opera House, Woodstock, Ill., October 11, 1913.

"Retreat" (cello), played by Gutia Casini, Academy

of Music, Reading, Pa., October 8, 1913.

—"Before the Crucifix," "Like the Rosebud" (songs), sung by Frances Alda, Academy of Music, Reading, Pa., October 8, 1913.

-"Retreat" (cello), played by Gutia Casini, Academy of Music, Lynchburg, Va., October 4, 1913.

-"Before the Crucifix," "Like the Rosebud" (songs), sung by Frances Alda, Academy of Music, Lynchburg, October 4, 1913.

"Retreat" (cello), played by Gutia Casini, Columbia Theatre, Erie, Pa., October 9, 1913.

"Before the Crucifix," "Like the Rosebud" (songs), sung by Frances Alda, Columbia Theatre, Erie, Pa., "Retreat" (cello), played by Gutia Casini, Grand

Opera House, Ancora, Ill., October 10, 1913. Lang, Margaret—"There Would I Be" (song), sung by Charlotte Lund, Saturday Club House, Wayne, Pa.,

October 9, 1913. MacDowell, Edward A,—"To a Wild Rose" (organ), played by George Henry Day, St. Peter's Church, New

York, October 14, 1013. -"The Bluebell" (song), sung by Geraldine Farrar, Cort Theatre, San Francisco, Cal., October 5, 1913. -"Elfentanz" (song), sung by Constance Piper,

"Elfentanz" (song), sung by Constance Piper, Christensen Hall, New York, June 17, 1913.

"The Bluebell" (song), sung by Geraldine Farrar, Heilig Theatre, Portland, Ore., October 1, 1913.

xon, Frederick—"Madrigal" (organ), played by Edwin

Arthur Kraft, Trinity Cathedral, Cleveland, O., October 8, 1913.

Nevin, Ethelbert-"The Water Nymph" (piano), played by Lilli Mai Davis, Music Study Club, Muskogee,

Okla., October 11, 1913.

"The Nightingale's Song" (song), sung by Alma Leslie, MacBurney Studios, Fine Arts Building, Chi-

cago, October 13, 1913. MacFadyen, Alexander—"Inter Nos" (song), sung by

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Charlotte Lund, Saturday Club House, Wayne, Pa. October 9, 1913.

Rogers, James H.—"At Parting" (song), sung by Lelia Frances Manson, Gaiety Theater, Muskogee, Okla.,

-"At Parting" (song), sung by Geraldine Farrar, Heilig Theater, Portland, Ore., October 1, 1913. -"Sonata in E minor" (organ), played by Clarence Eddy, Winthrop College, Rock Hill, S. C., October 2,

Salter, Mary Turner-"I Breathe Thy Name" (song), by Genevieve Peck, Christensen Hall, New York, June 17, 1913.

Sans Souci, Gertrude-"Where Blossoms Grow" (song), sung by Alma Leslie, MacBurney Studios, Fine Arts Building, Chicago, Ill., October 13, 1913.

Shelley, Harry Rowe-Melody in A (organ), played by Henry Hall Duncklee, The Collegiate Church, New York City, October 12, 1913. oss, Charles Gilbert—"Will-o'-the-Wisp" (song), sung by Evelyn Snow, Christensen Hall, New York, June

Stevenson, Frederick-"Danse Fantasie, Ariel" (chorus), sung by the Festival Chorus, Bangor, Me., October 2,

Truette, Everett E.-"Suite," in G minor (organ), played by Roland Diggle, St. John's Cathedral, Quincy, Il!., September 7, 1913.

-"Grand Chœur," from suite in G minor (organ), played by William Auber, Jr., St. John's Evangelical Church, Hamilton, O., September 21, 1913.

"Grand Chœur" (organ), played by the composer, Eliot Church, Newton, Mass., October 5, 1913.

"Grand Chœur" (organ), played by the composer, First Baptist Church, Melrose, Mass., October 5, 1913.

-"Intermezzo" (organ), played by Albert L. Walker, Swedenborgen Church, Newtonville, Mass., October 5,

'Suite" in G minor (organ) played by Samuel A. Baldwin, College of the City of New York, New York,

October 8, 1913.

"Intermezzo" from "Suite" in G minor (organ), played by Edwin Arthur Kraft, Trinity Cathedral,

Cleveland, O., October 8, 1913.

—"Intermezzo" (organ), played by Charles D. Irwin,
Leyden Church, Brookline, Mass., October 12, 1913.

Woodman, R. Huntington—"A Birthday" (song), sung by Mme. Ashby-Othick, Ladies' Musical Club, First Presbyterian Church, Seattle, Wash., September 30, 1913.

#### Freemantel Opens Minneapolis Studio.

Frederic C. Freemantel, the well known tenor and voice teacher, has recently opened a studio in Minneapolis, Minn. Associated with Mr. Freemantel as accompanist is Mrs. who is a pupil of Mary Hallock and Constantin Sternberg and is available as accompanist and specoach in song interpretation. As a teacher, singer and chorus conductor Mr. Freemantel, who hails from the East where he is widely known, has had nearly twenty years' practical experience and his familiarity with the standard oratorios and operas and his large repertoire of the old and modern song classics is of great value to the ambitious student.

As stated above, before coming West Mr. Freemantel was in the East and was soloist and director of the choir at the Cathedral of Philadelphia (for seven years under the regime of the late Archbishop Ryan); soloist at the Madison Avenue Baptist Church, New York; tenor soloist for six years at the Rodeph Sholem Synagogue; director of music at the Tabernacle Methodist Church, Philadelphia; assistant director of the Ocean Grove and New York Festival Choruses for five years, and a member of the Musical Art Society and Manuscript Society of Philadelphia.

As a soloist Mr. Freemantel has appeared with Anita Rio, Mme. Kirkby Lunn, Florence Hinkle, Margaret Keyes, Herbert Witherspoon, Henri Scott, Louis Koem-menich and many other prominent artists. Mr. Freeman-tel's success in the East is attested to by his many appearances with leading organizations in opera, oratorio, concert and recital. At a later period press reviews of Mr. Freemantel's Eastern and Western successes will be

reproduced in these columns.

Mr. Freemantel's studio in Minneapolis is in the Handicraft Guild Building.

#### Gustaf, Bergman's Engagen

Gustaf Bergman, whose success at the New York Century Opera House in "Lohengrin" and in the "Jewels of the Madonna," have placed him in the foremost rank of operatic tenors, will be heard at a number of the May festivals following the close of the opera season. Mr. Bergman is under the exclusive management of Haensel & Jones, who are also arranging for him a series of concert engagements for the early fall.

#### NEW YORK BREVITIES.

Dambmann Pupils in Boston Opera Company Nellie Strong Stevenson's Writings and Lec-tures—Two Morris Pupils Sing—Elizabeth Kelso Patterson Resumes—Eberhard Institution Praised—Von Doenhoffs Are Both Busy-Dunn's "Annabel Lee" to Be Sung.

New York, October 20, 1913.
Emma A. Dambmann (Mrs. Hermann George Friedmann) is to be the only soloist at the social meeting of the Century Club, Hotel Astor, Friday, October 24, at 2 o'clock. Percy Mackaye will read from his dramatic Grace Gayler Clark, the president, and Mrs. Edward P. Fay, secretary, look for an unusual season for this important club. Mme. Dambmann's tenor pupil, Dr. Altschul, is winning laurels abroad, singing in many concerts and solo recitals, especially in Russia. successful affairs took place in Grodun and Lodz. He plans to join an operatic organization in America in Januother successful Dambmann pupil is Vera Nette, engaged by the Boston Opera Company, and whose name appears in the announcement, adjacent to Melba and Nielsen.

Nellie Strong Stevenson writes some good sound sense in a Chicago journal, anent opera libretti in general, and with reference to the Los Angeles competition in particu-She justly says, quoting in part:

lar. She justly says, quoting in part.

If certain of our modern librettos should be sent through the mail, they could very justly be held up as "indecent literature." Why should a dramatic poem, just because it is to be set to music by some reputable composer, be exempt from all moral restrictions? Both the taste and the conscience of our best public rebel at being forced to listen to such corrupt and corrupting librettos or so music-hungry. Alas, opera audiences are not "such stuff as at senty forced to insten to such corrupt and corrupting insected or go music-hungry. Alas, opera audiences are not "such stuff as martyrs are made of"; so they go, in spite of their protests, generally apologizing for their presence by saying: "Oh, we can't understand what they say anyway." This is usually true and, to my mind, explains better than anything else why all lovers of a pure stage have not risen in their might before and defended themselves from this insidious danger. All success to the federation in its convenient.

Mrs. Stevenson's lecture-recitals on current topics of interest, such as "Music of Russia," "The Music of Our Own Country," etc., are praised by those who have heard them, among these being Mrs. Wm. Vernon Wolcott, of Boston; Belle S. Baruch, president of the Knickerbocker Chapter, Daughters of the Revolution, New York; Mrs. Anson Dudley Bramhall, director of the Tuesday Salon, New York; by such newspapers as the Providence Sunday Journal and The Watchman. She sends a leaflet with synopsis of her lectures, on request.

Mrs. Frieda James and Mrs. E. E. Smathers, society upils of that well known vocal authority, Hattie Clapper Morris, gave an informal musicale, consisting of classic ngs and lieder at the Smathers home on West Seventyfifth street, October 12. Because of the beautiful quality of their voices and interpretative ability, these two Morris devotees are always received with great pleasure. Macrae, the handsome young Canadian contralto, a pro-fessional pupil of Mrs. Morris, has recently been engaged for an important Toronto appearance, October 23

Elizabeth Kelso Patterson, whose accident postponed for a short time her resuming vocal teaching, is again at work, planning to give a studio recital Tuesday, November 18, when some of her pupils will sing. Readers of the Mu-sical Courses will recall published writings of Miss Patterson which reflect much credit on her musical principles

Litta Grimm, soprano soloist at the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, coaches with Mrs. Wessell, as do other well known singers, such as Mrs. Gifford and Margaret Keyes. Mrs. Wessell plays with unusual plano technic, enabling her, in an opera score, to play the orchestral accompaniment, the chorus and solo parts, and give the cues to the singer.

Beatrice Eberhard, of the Grand Conservatory of Music, founded forty years ago by Dr. Franz Eberhard, mentions two recent pupils, who studied long elsewhere, but are now at the forementioned institution. They declare that they have never had the personal attention, or made such marked progress as during the past few weeks under Miss

Clementine Tetedoux-Lusk has been selected from eighty applicants for the position of solo soprano at St. John's P. E. Church, Jersey City, of which Philip James is organist and choirmaster. It is the largest church in the State of New Jersey, and following two Sunday serv-ices for the church, Mme. Tetedoux-Lusk pronounces the congregation most appreciative. Only recently several new pupils have come to Mme. Tetedoux, one a dramatic tenor

of whom she hopes much, the other a soprano who will day do her credit. They both took lessons of other teachers, but say that only now they are securing the proper control of their voices, by means of the well known Cappiani method, whose exponent Mme. Tetedoux is.

Helen von Doenhoff, the vocal teacher, and Albert von off, pianist and teacher (Joseffy pupil) begin the

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season with many pupils, both new and old, prognosticating the usual brilliant season for these leading instructors.

Samuel A. Baldwin gives his 326th organ recital today, Wednesday, October 22, 4 o'clock, at City College. Being Liszt's birthday, that composer's fugue on the choral "The Prophet" very properly closes the program Krebs' concert fugue in G major, composed about 1750, is an important number on this program. Sunday, October 26, he will play works by Bach, Boulay, Bossi, Chopin, Maquaire, the "Benediction Nuptiale" by Frysinger, and a toccata and fugue in F minor, by T. Tertius Noble. The last named is the former organist of York Cathedral, England, now organist and master of the choir of St. Thomas' Church, Fifty-third street and Fifth avenue, Manhattan.

#### . .

Helen Reynolds, violinist and teacher (solo and er ble), has studios in both Brooklyn and New York City. Her circular quotes newspaper estimates of her ability, from Albany, Brooklyn, Boston, Jersey City, etc. The sketch of her personal work is also very interesting, giving a definite idea of her schooling and experience

James P. Dunn's highly original setting for tenor voice, of Poe's "Annabel Lee," sung at a private meeting of the Manuscript Society a year ago by John Barnes Wells, is to be heard at a public concert, November 9.

#### . . .

Harriet Ware, just recovered from an illness lasting several weeks, is resuming her usual activity. She expects, however, to spend some time in Lenox, Mass., for complete recovery. The season is opening splendidly for and many of the important choruses and orchestras are to perform her works.

#### . .

Dr. A. Madely Richardson, formerly organist of the South Reformed Church of this city, has been appointed organist and choir director of the Calvary Baptist Church,

Addres

Fifty-seventh street, successor to the late E. M. Bowman. Dr. Richardson is an Englishman. He came to America from Southwark Cathedral, England, about four years ago, in response to a call from St. Paul's Church in Baltimore. The music committee of Calvary Baptist Church has made a good choice in Dr. Richardson, who is well qualified to fill the position left vacant by the death of Professor Bowman.

#### Von Ende School of Music Housewarming.

Having outgrown previous quarters of good size, and removed early this season to the splendid large building situated at 44 West Eighty-fifth street, New York, the Von Ende School of Music will have a "housewarming," marking the formal opening of the institution for this tonight, Wednesday, October 22. The following engraved invitations have been issued:

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#### Anderson Artists' Recent Bookings.

Two Anderson artists, Grace Kerns, soprano, and Irma Seydel, violinist, are to appear at the opening popular con cert of the Philadelphia Symphony Orchestra, Leopold director, November 5.

Mildred Potter has also been booked by Walter Anderson to appear with the Kansas City Symphony Orchestra. Tuesday evening, January 6.

A professor of music says that he has made the discovery of the curious fact that a mechanical piano player can play Beethoven, but is unable to play Chopin. The same may be said of many pianists.-Rochester Post-Express

#### Bauer to Play Bach and Beethoven.

Harold Bauer will give a recital in Aeolian Hall Saturday afternoon, October 25, with a Bach-Beethoven program which he has played on several occasions abroad the past season, notably in London. Three selections from the "Well Tempered Clavichord" will alternate with three Becthoven sonatas. Bauer has been playing all over the Continent since his last American visit and has been meeting with marked success. His present tour (which his New York concert opens) is his seventh under the management of Loudon Charlton. The pianist will go directly to the Pacific Coast after his New York appearances and will fill seventy recital engagements in addition to orchestral appearances with practically every symphony orchestra in America.

His Aeolian Hall program follows: 

Prelude and fugue in B (Well Tempered 6 minor, op. 111.

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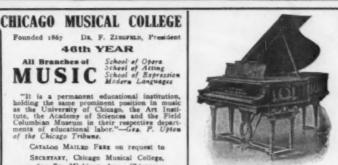


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